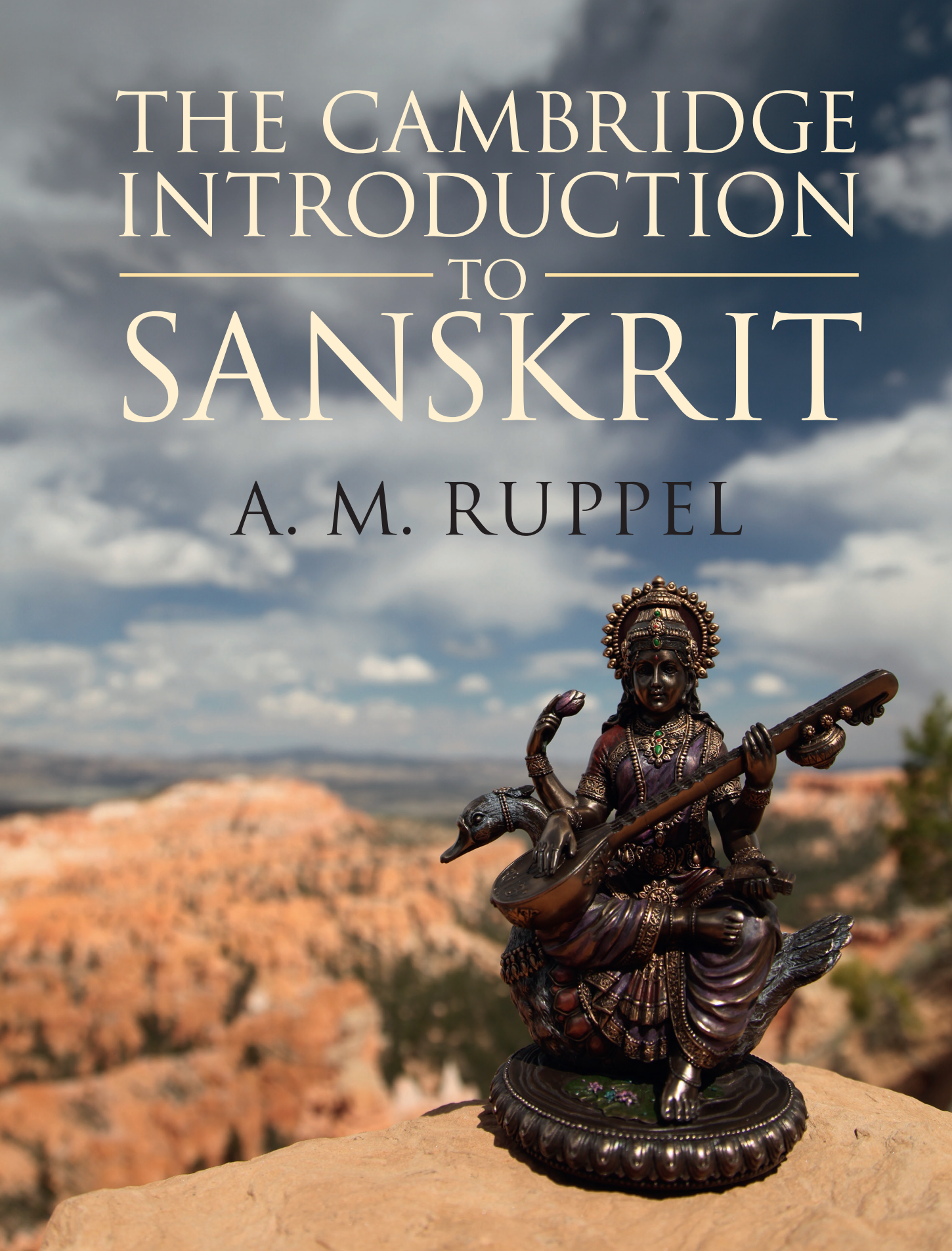
THE CAMBRIDGE INTRODUCTION TO SANSKRIT

A. M. RUPPEL



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The Cambridge Introduction to Sanskrit

Ideal for courses in beginning Sanskrit or self-study, this textbook employs modern, tried-and-tested pedagogical methods and tools, but requires no prior knowledge of ancient languages or linguistics. *Devanāgarī* script is introduced over several chapters and used in parallel with transliteration for several chapters more, allowing students to progress in learning Sanskrit itself while still mastering the script. Students are exposed to annotated original texts in addition to practice sentences very early on, and structures and systems underlying the wealth of forms are clearly explained to facilitate memorisation. All grammar is covered in detail, with chapters dedicated to compounding and nominal derivation, and sections explaining relevant historical phenomena.

Online resources include:

- Flash cards custom-made for the vocabulary and forms in the book
- Video tutorials for all chapters
- Up-to-date links to writing, declension and conjugation exercises and online dictionaries, grammars and textual databases

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THE CAMBRIDGE INTRODUCTION TO

Sanskrit

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This book is dedicated to my students.
I hope that they have learned as much from me
as I have from them.

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CHAPTER 0
Studying Sanskrit

WHY LEARN SANSKRIT?

There are many good answers to this question. Sanskrit is studied by scholars of language, religion and literature, by historians, sociologists and anthropologists and anyone else with an interest in India's cultural heritage.

Sanskrit as a language is quite simply beautiful, its structure complex enough to be interesting, but straightforward enough to be manageable. Knowledge of Sanskrit grants access to an enormous body of literature. Literary writing uses the means of a language to not just express a thought, but to express it in an interesting, appealing, artful way. Thus it always is more rewarding to read a work of literature in its original language. Yet the fact that much may be lost in translation is especially true in relation to Sanskrit: the breadth of meaning of Sanskrit words, and the way this breadth is used in Sanskrit poetry (especially in the form of puns and word play) sometimes make expressions or even whole sentences or texts nearly impossible to translate. Only in the original can one truly enjoy them. Furthermore, Sanskrit literature offers a wide window onto India: Sanskrit is the language not just of the sacred writings of Hinduism (and some of Buddhism and Jainism), but also of many other texts that have greatly influenced Indian culture and society over the course of more than two millennia.

This book aims to teach Sanskrit by following two principles. First of all, it attempts to minimise the need for rote memorisation by maximising understanding of underlying structures, patterns and similarities. As will become clear from Chapters 3 and 5, both nouns and verbs in Sanskrit have large numbers of different forms that need to be memorised. Throughout this book, parallels will be pointed out between new forms to be studied and forms that are already known, and various other hints will be offered that should facilitate memorisation. Chapters dedicated to the introduction of new forms alternate with chapters and sections explaining the processes by which the great variety of forms comes to be (such as Chapters 7 on vowel gradation, 14 on compound nouns, 17 on noun formation); others recommend ways of handling e.g. the abovementioned multitude of meanings that a single word may have. While no linguistic background knowledge is required of the student, the book offers information on the history and development of Sanskrit whenever that helps to understand how the language as we see it works. (Such notes that may be helpful but are not crucial if one simply wants to know what forms Sanskrit contains are printed in grey.)

Secondly, this book offers a large number of actual Sanskrit readings from its early chapters on. The study of any ancient (or 'dead') language is faced with one main challenge: ancient languages have no native speakers who could provide us with examples of simple, everyday speech. The texts we do have are, for the most part, highly polished literature, too difficult to read for a beginner. Many textbooks thus exclusively provide exercise sentences and texts that were written by the author and that keep the student away from texts in the original language for months, if not for the entire length of the course. While those exercise sentences and texts are very useful for consolidating knowledge of newly introduced grammar, going through them does not provide anything like the thrill of reading original Sanskrit texts that were composed 1,000, 2,000 or even 3,000 years ago and that have been studied by and have influenced countless people across the centuries. This book introduces actual Sanskrit readings from Chapter 6 onwards. They are short and heavily annotated at first, but will soon get longer and more varied.

Wherever this may be helpful, the book will point out parallels or noteworthy contrasts between Sanskrit and English. The many systematic commonalities between these two languages have over time led scholars to the realisation that these (and numerous others) all have their roots in one common ancestor language. That ancestor is not spoken any more, is not attested in writings or inscriptions anywhere, and we only know it through our reconstructions that are based on the material we have from the (attested) daughter languages. As a non-attested ancestor of the Indo-European languages (so-called because they stretch geographically from India in the east to Europe in the west) it is referred to as *Proto*-Indo-European (or PIE for short). Each of the daughter languages is defined by the different ways in which the material from the mother language developed into it; thus the same PIE root gives us English *mother*, but Sanskrit *māt(a)r-*; thus both Sanskrit and English have the grammatical category of e.g. the *genitive case*, but express this category in formally different ways. In short, there are numerous inherited similarities between English and Sanskrit; when our existing knowledge of English may help us understand new Sanskrit material, the English will be discussed explicitly, too.

HOW TO USE THIS BOOK

Notes for Teachers

An undergraduate-level course for complete beginners that meets four to five times a week will take about one academic year to work through this book. From around Chapter 34 on, material is introduced that will be encountered less frequently when reading Sanskrit texts; rather than covering it in the introductory year, one may thus consider coming back to it whenever a specific form or construction is first encountered in an intermediate/reading course.

The book attempts to be as detailed as possible (partly so that students who wish to use it for self-study can do so). If you are trying to save in-class time, consider presenting only the necessary core of a topic and having your students read up on the surrounding information (such as links to already introduced material, or historical details) at home.

There are more exercises included in this book than can be covered in a normal one-year course. This was done so that, whenever something proves difficult, a student should be able to find as many exercises as they need to understand new material; whenever new material has been mastered, an exercise may simply be left uncompleted.

The Readings (at the end of each chapter from Chapter 6 on) were chosen so as to introduce students to actual Sanskrit, to represent a fair variety of genres (some had to be omitted because their language would have been too challenging for students in their first year) and to be self-contained and interesting in their own right. Often, they contain (annotated) material that is systematically introduced only in the following chapter; thus consider doing the Readings of one chapter when you are already going through the material of the next.

Some or all of the *sandhi* in the Reading passages up to Chapter 16 has been removed; note that this makes them unmetrical. (The same applies to various passages that have been slightly changed so as to make them intelligible to students at that point; that changes have been made is indicated by means of an ^{x}.)

The book introduces students to *devanāgarī* (the script Sanskrit is written in) right at the start, and then gives them seven chapters of parallel use of *devanāgarī* and transliteration to familiarise themselves with the script properly. To make sure no form is misread (and because there are textual editions solely in transliteration that the students may wish to use later on), both the Reference Grammar and Vocabulary in Appendix III are given in transliteration.

Notes for Students

Like all complex matters, Sanskrit is best studied with a teacher. While it is recommended that this book be used in a classroom context, it has been written specifically so that it *can* be used for self-study. If you do the latter, the most challenging element will be pacing and motivating yourself. Ideally, you should set yourself a certain topic to work through on a given day; but if the possible open-endedness of this discourages you, set yourself a time goal instead: decide to work for forty-five minutes or, on a busy day, for twenty minutes. The most important thing is to go on and work continuously. You can do more in fifteen minutes of focussed work than you might think.

Before you start using this book, leaf through it. Read this chapter. Turn towards the **end of the book** and make a note of the **resources** available to you there: most importantly, there are lists (of conjunct consonants, *sandhi*, forms and vocabulary) that you will make reference to quite regularly; they are marked with separate grey tabs in the margins, but you may further want to add a sticky note or other bookmark. Directly preceding them, there are introductions to the Sanskrit texts from which this book presents excerpts, as well as brief overviews of Sanskrit metrics, Sanskrit grammatical terminology and Vedic Sanskrit (older than the Classical Sanskrit this book introduces you to), as well a reference list of all text passages cited in this book. These latter provide supplementary information that is not crucial, but well worth knowing about (the grammar you study does not stem from a context-less vacuum after all); they are likely to prove especially useful towards the end of your basic studies.

As you will see, this book contains a large number of **exercises** and both **sentences** and **passages for translation**. The exercises specifically review new forms; the sentences show you new material in context; the passages are meant to ease you into reading/translating longer texts and to expose you to a variety of Sanskrit literary genres and sources. It is *not* necessary to go through all exercises etc. before continuing on to the next chapter. Instead, you may find it helpful to return to remaining exercises before a test, or when reviewing material at any later stage.

STUDY TECHNIQUES

No matter how well one understands the patterns behind e.g. the numerous forms of Sanskrit nouns and verbs, the language will always remain memorisation-heavy. There are many different tricks and techniques that will help you manage the large amount of forms that you will have to memorise. The most frequent of these is the use of **flash cards**: write a Sanskrit word on one side and its translation on the other. Go through the cards and keep those that you have trouble with in an extra pile. Go through the extra pile repeatedly, putting cards into the first pile as they become familiar. Do this until none of the extra pile is left. (If you find this method effective, make flash cards also e.g. for noun or verb endings or to learn the characters of the *devanāgarī*.) See the section on the *Cambridge Introduction to Sanskrit* website below for online flash cards.

When you memorise words for corporeal things (such as a horse or an army or a village), **create a mental image** of this thing as you say the Sanskrit word aloud. **Recite forms out loud**, from top to bottom of a table, bottom to top, right to left or left to right. If you are a chess player, go through a table of noun forms etc. following e.g. the **Knight's Move** (two fields in one direction, one field sideways in either direction). If you have a visual memory, **colour code** your tables, e.g. by making all nominative case forms blue, all accusatives red, all instrumentals green etc. (–› Chapter 5 on nominative, accusative etc.). Perhaps you will find it helpful to make flash cards of verbs from

different classes in different colours, too (–› Chapter 3 on verb classes). If you have any kind of recording device, **record yourself** reading out a table or a list of vocabulary, and listen to this recording a couple of times. Small **notes** put up **on a bathroom mirror** work surprisingly well. Some people prefer memorising just a set of grammatical endings; others find it easier to memorise a whole set of noun or verb forms; yet others like to memorise example phrases or sentences that contain the form(s) in question. Find out which one works best for you, and use it.

Finally, do not attempt to memorise too many words or forms at once. Set aside ten minutes to study ten words, or fifteen to study ten new words and review the ten you studied last time. Do this again for ten new words later in the day.

SUPPLEMENTARY MATERIALS

Up to Chapter 36, this book contains all the materials you need for your studies, including a full vocabulary list (starting on p. 411 in the Appendices). By the time you reach Chapter 36, you will need to get a **dictionary**. A number of online dictionaries may be found at www.sanskrit-lexicon.uni-koeln.de. An overview of other online sources may be found at http://sanskritdocuments.org/dict.

Use of a regular dictionary is preferable, though, as that will allow you to see the context (related words, compounds, alternative forms) of any word you look up. Also, a printed dictionary will never encounter any problems displaying *devanāgarī* or transliteration or understanding which word you are searching for; and, of course, it can be used where a computer or the internet may not be available. A. A. Macdonell's *Practical Sanskrit Dictionary* is user-friendly, and, thanks to recent Indian reprints, both reasonably priced and readily available. It is highly recommended for use at the intermediate level. V. S. Apte's *Practical Sanskrit–English Dictionary* contains many more details than Macdonell, yet the *devanāgarī* typeface is considerably less legible than that in Macdonell (and there is no transliteration, should you prefer one). Monier Monier-Williams' *Sanskrit–English Dictionary* is initially less user-friendly; yet its scope and contents make it invaluable for serious Sanskrit study. These latter two are thus recommended for more advanced readers of Sanskrit texts.

The Reference Grammar (in Appendix III) provides a complete overview of regular *sandhi* (–› Chapter 11 on *sandhi*), and of noun and verb forms in Classical Sanskrit. Should you want to buy a full **grammar**, two good choices are *A Sanskrit Grammar* by William Dwight Whitney and A. A. Macdonell's *Sanskrit Grammar for Students*. Both include extensive discussion of irregular forms; and while Whitney covers both Classical Sanskrit and earlier stages of the language, Macdonell focuses on Classical Sanskrit, but includes a short and excellent summary of the differences between it and Vedic.

Cambridge Introduction to Sanskrit Website

There are a number of sites with resources for learning Sanskrit. Links to these, as well as to flashcard sets made specifically for the vocabulary and other material in this book, may be found on www.cambridge-sanskrit.org. Feedback on this book may be sent to ruppel@cambridge-sanskrit.org.

FURTHER STUDY – LANGUAGE AND LITERATURE

C. R. Lanman's *Sanskrit Reader* offers selections from a variety of Sanskrit textual genres, complemented by explanatory notes on each passage, as well as a complete vocabulary. W. Sargeant's edition of the *Bhagavad Gītā* and P. Scharf's edition of the *Rāmopākhyāna* (the summarised version of the *Rāmāyaṇa* contained within the *Mahābhārata*; –› Literature Introductions on pp. 382–4) offer one stanza per page, each with word-by-word translation, formal analysis and complete vocabulary. A. A. Macdonell's *A Vedic Reader for Students* and Hans Henrich Hock's *An Early Upaniṣadic Reader* offer a broad selection of samples from each genre. The Clay Sanskrit Library (NYU Press/JJL Foundation, 2005–9) includes a large variety of Sanskrit texts in transliteration and with facing translation. If you use these, try to understand the Sanskrit as best you can, and use the facing translation only to fill the gaps in your own translation. (Note also that they have transliteration conventions that differ slightly from those used elsewhere.)

A good way to learn more about the many different genres of Sanskrit literature is to refer to the relevant chapters in works such as J. Gonda's multi-volume *History of Indian Literature* (especially for technical and philosophical/religious literature), M. Krishnamachariar's *History of Classical Sanskrit Literature* (esp. on *kāvya*/court poetry) or A. A. Macdonell's *A History of Sanskrit Literature*. Furthermore, Macdonell's *Vedic Reader for Students* and H. H. Hock's *An Early Upaniṣadic Reader* contain good introductions to each genre, and J. Brockington's *The Sanskrit Epics* is a treasure trove of information. Whitney's *Sanskrit Grammar,* Lanman's *Reader*, all of Macdonell's works, as well as Krishnamachariar's *History*, are also available in pdf format online.

Unless otherwise noted, the original Sanskrit texts and English translations used in this book are those of the Clay Sanskrit Library (NYU Press/JJL Foundation, 2005–9).

LIST OF ABBREVIATIONS

Abl	ablative case
Abs	absolutive
Acc	accusative case
Act	active voice
Adj	adjective
Aor	aorist
Caus	causative
Cpd	compound
Dat	dative case
Du	dual number
f./Fem	feminine gender
Fut	future tense
Gen	genitive case
Ifc	'at end of compound'
Impf	imperfect tense
Impv	imperative mood
Ind	indicative mood
Indc	indeclinable form
Inf	infinitive
Instr	instrumental case
irreg.	irregular
lit.	literally
Loc	locative case
m./Masc	masculine gender
Mid	middle voice
Nom	nominative case
n./Ntr	neuter gender
Num	numeral
Pass	passive voice
Perf	perfect tense
Pl	plural number
Pot	potential mood
Pres	present tense
Pron	pronoun
Pron Adj	pronominal adjective
Ptc	participle
Sg	singular number
Voc	vocative case

0

NOTES FOR THE READER

The asterisk * is used to mark forms that are not actually found, but are reconstructed for an earlier stage of the language.

[+] indicates an incorrect form. [x] behind the reference to a reading passage indicates this passage has been slightly changed from the original.

> Notes that appear indented and in grey give linguistic or other background information that you may find helpful, but that is not crucial to understanding the material.

For printable handouts of various tables and overviews, please refer to the *Cambridge Introduction to Sanskrit* website at www.cambridge-sanskrit.org.

CHAPTER 1
Writing Sanskrit

Sanskrit is written in a very precise manner. For every sound, there is one sign, and each sign always represents the same sound. In a way, Sanskrit is thus easier to read and write than English, where, for example, there are several different ways of pronouncing the same letters (think of *thor**ough*** vs. *th**rough*** vs. ***t**ough*), and several different ways of writing the same sound (as in m**ea**l, th**ie**f, s**ee**, rec**ei**ve). The script Sanskrit is now commonly written in is known as the *devanāgarī*.

> The meaning of this name is not quite clear. *nāgarī lipiḥ* means 'urban script'. (The macrons (the lines over *ā* and *ī*) indicate long vowels. The word *lipiḥ* is regularly omitted.) Several related scripts were known under the name *nāgarī*. The name *devanāgarī* (*deva-* = 'deity; divine') is used for this particular script, perhaps because of its role in writing down texts of religious importance. The name of the language itself is based on the Sanskrit word *saṃskṛta-* 'composed, perfected'; the name contrasts this language, used for religious and learned purposes, with the Prakrits, the everyday spoken languages (*prakṛta-* 'natural, normal').

Take a look at Table 1 on p. 11. It introduces you to four kinds of information: the individual *devanāgarī* characters; how they are transliterated, i.e. written with the alphabet used by, among other languages, English; how they are pronounced; and the order in which they are conventionally listed. (Note that that order diverges from that of the English alphabet; the system behind it is explained in Chapter 2.) This rather large amount of information is best approached in steps.

- **Look over the table to get a first impression.**
- **Look at the pronunciation hints for each sound. Say them out loud.**
- The list goes from left to right, top to bottom. A systematic explanation of labels such as 'aspirated' will be given in Chapter 2. A macron over a vowel (as in *ā* rather than *a*) indicates a long vowel.
- Note that, unless indicated otherwise (see p. 12), **the presence of the vowel *a* is assumed after any consonant**.
- English does not make a conscious distinction between **aspirated** and **unaspirated** sounds. Native speakers of English thus often find it difficult to differentiate between e.g. त *ta* and थ *tha*. Try to add a noticeable puff of air to each aspirated sound, and let the pronunciation hints guide you.

– Also, English does not contain any true **retroflex** sounds. They are similar to 'dental' sounds such as *t* and *d*, but the tongue touches the roof of the mouth further at the back. To pronounce them, curl your tongue back, then do the same as when you pronounce a *t* or a *d*. (The result is a sound often perceived as creating a (stereo-)'typical' accent in Indian speakers of English.)
– Many of the hints are approximations, and you will hear slightly different pronunciations from different speakers. Follow your teacher, but if you study on your own, remain close to these hints and consistent in your pronunciation, and you will be fine.

STUDY THE SCRIPT

– Look at the general remarks on how to write *devanāgarī* characters ('Writing single characters', below). Try your hand at copying a few of them (maybe ten per session): write a line of *a*'s, a line of *ka*'s etc. Use the exercise sheets on pp. 366–72 of the book for your first attempts. http://www.avashy.com/hindiscripttutor.htm also helps.
– Make flash cards, one for each character, with the *devanāgarī* on one side and the transliteration on the other. Look at the cards with the *devanāgarī* side on top; pronounce each of the characters you see. Then turn all the flash cards over so that the 'English' side is on top. Take a piece of paper, write down the *devanāgarī* equivalent of what you see, and turn over each card to check. As always when using flash cards, put all those cards that you have had difficulties with into a separate pile and then go specifically through that pile. If you prefer online flash cards, go to the *Cambridge Introduction to Sanskrit* website, www.cambridge-sanskrit.org. And most importantly: do not worry if you find all of this difficult at first. You will be reading *devanāgarī* a lot and will get used to it soon.

WRITING SINGLE CHARACTERS

When you look over the list of characters in Table 1, you will see that many contain a horizontal and/or a vertical line. In addition to these, there is a distinctive element that identifies the character. It is common practice to start writing a character on the left (which usually means starting with the distinctive element), then to add the vertical line – if there is one – and to add the top horizontal line last.

Finally, note that the *devanāgarī* script does **not have capital letters**.

Note: The vowel signs in Table 1 are used only at the beginning of a word when no other consonant precedes. The signs for vowels in other positions are given in Table 2. Also note that the *r* and *l* sounds may function both as vowels and as consonants in Sanskrit. When they are used as vowels, they are written in transliteration as *ṛ* (long *ṝ*) and *ḷ*. You will see the difference in usage when reading actual words in the coming chapters.

Table 1: *The* devanāgarī *characters*

VOWELS

अ a as in *but*	आ ā as in *father*	इ i as in *bee*, but shorter	ई ī long vowel as in *bee*	उ u as in *put*	ऊ ū as in *fool*
ऋ ṛ short vocalic *r*, as in *father* (US pronunciation)	ॠ ṝ like *ṛ*, but longer	ऌ ḷ short vocalic *l*, as in *table*	(ॡ ḹ*) like *ḷ*, but longer		
ए e long vowel, similar to the first e in *where*	ऐ ai as in *my*	ओ o long vowel, as in *more*	औ au as in l**ou**d		

CONSONANTS

kinds of stops:	unvoiced unaspirated	unvoiced aspirated	voiced unaspirated	voiced aspirated	nasal
velar stops	क ka unaspirated k, as in *ski*	ख kha aspirated k, as in *cut*	ग ga hard g, as in *golf*	घ gha aspirated g, as in *eggh**ead***	ङ ṅa 'velar' n, as in *sing*
palatal stops	च ca unaspirated palatal, as in ***ch**arm*	छ cha aspirated c, as in *ran**ch h**ouse*	ज ja *as in **j**am*	झ jha aspirated *j* (rare); as in *spon**ge h**older*	ञ ña like *-n-* before consonants, *-ny-* before vowels
retroflex stops	ट ṭa retroflex *t*: see note above	ठ ṭha retroflex aspirated *t*	ड ḍa retroflex *d*	ढ ḍha retroflex aspirated *d*	ण ṇa retroflex *n*
dental stops	त ta unaspirated *t*, as in *still*	थ tha aspirated *t*, as in *hot-**h**eaded; **not like** **English -th-***	द da as in ***d**ance*	ध dha aspirated *d*, as in *mad-**h**ouse*	न na as in ***n**ame*
labial stops	प pa unaspirated *p*, as in *sports*	फ pha aspirated *p*, as in *up**h**eaval*	ब ba as in ***b**ut*	भ bha aspirated *b*, as in *club**h**ouse*	म ma as in ***m**other*
semi-vowels	य ya as in *yes*	र ra as in ***r**un*	ल la as in ***l**eave*	व va as in ***w**ater*	
sibilants and *h*	श śa palatal *s*: as in ***sh**ip*	ष ṣa retroflex *s*: further back in the mouth than *ś*: as in *wa**sh***	स sa dental s as in ***s**ing*	ह ha as in ***h**ouse*	

* This sound does not actually appear, but is conventionally listed in this place to complete/balance the system. It will not be discussed further in this book.

Similar Characters

The following pairs of characters look very similar and may thus initially cause confusion:

भ *bha* and म *ma* ब *ba* and व *va* थ *tha* and य *ya* ख *kha* and रव *ra-va*

घ *gha* and ध *dha* प *pa* and ष *ṣa* ङ *ṅa* and ड *ḍa* उ *u* and ज *ja*

If you remember that each of these can be confused with another sign, it will be easier to notice any mistakes you may have made reading words that contain them (and an unknown *thoga* will turn out to be *yoga*, etc.)

Devanāgarī Mnemonics

As you have seen by now, the *devanāgarī* script consists of a large number of signs that to most learners are completely new. When memorising them, break them up into elements that you can recognise more easily. अ *a*, for example, is like the number 3 connected to a capital T. इ *i* consists of the top line, a small connector and a capital S with a squiggle at the bottom. उ *u* looks similar to a number 3 with a flat top line and a slight extension at the bottom. ग *ga,* in addition to the line at the top and the downward stroke shared by so many *devanāgarī* characters, has as its characteristic element something that looks like a golf club; this may also help you remember that ग *ga* always represents a hard *g* (as in e.g. ***g**olf*), never a soft one (as in e.g. ***g**in*). Different mnemonics work for different people; come up with as many of them as you find useful.

You may now do **Exercise 1**.

WRITING WORDS

a) Combining Consonants and Vowels

There is one distinct difference between *devanāgarī* and the alphabet used by e.g. English: in English writing, all letters are equal, and written one after the other. Yet in *devanāgarī*, there is a difference between the representation of consonants and that of vowels: the 'main' signs represent consonants. The sign for the vowel following a consonant is then added to the right, to the left, above or below the consonant sign. There is **no sign indicating the vowel *a***: given that this is the most frequent vowel in Sanskrit, it apparently seemed most economical to have its presence 'assumed' whenever no other vowel was explicitly indicated. The absence of a vowel after a consonant is indicated by the ***virāma*** (literally 'stop, end'), a small diagonal stroke below the consonant sign: e.g. क् *k* (vs. क *ka* from Table 1). For examples of vowels other than *a*, compare:

क् *k* + ◌ी *ī* = की *kī* क् *k* + ◌ृ *ṛ* = कृ *kṛ*

Table 2: *Combining consonants and vowels*

क *ka*	का *kā*	कि *ki*	की *kī*	कु *ku*	कू *kū*	कृ *kṛ*	कॄ *kṝ*
कॢ *kḷ*	(कॣ *kḹ*)	के *ke*	कै *kai*	को *ko*	कौ *kau*	कः *kaḥ*	कं *kaṃ*

Notice particularly the sign for **short** *i*, which is always *added before the consonant after which it is pronounced*:

क् *k* + ि *i* = कि *ki*

Table 2 presents an overview of all such vowel signs.

Generally, vowel signs look identical no matter which consonant they are combined with. Yet there are two noteworthy exceptions: the signs for *u*/*ū* and *ṛ*/*ṝ* are usually attached to the bottom of the vertical line of the consonant sign. Yet, by convention, the vowels in *hṛ* and *ru*/*rū* are placed *within* the consonant signs:

हृ *hṛ* रु *ru* रू *rū*

The vowel signs just described (the **'dependent' vowel signs**) may only be used when the vowel follows upon a consonant. When a vowel has no preceding consonant sign to attach to, as may be possible at the beginning of a word, we have to use the **'independent' or initial vowel signs** (e.g. अ, आ etc.) listed at the top of Table 1.

You may now do **Exercise 2**.

b) *Visarga* and *Anusvāra*

Note the two signs in the bottom right-hand corner of Table 2. *-ḥ* and *-ṃ* do not appear at the beginning of words; hence there are no independent signs for them. *-ḥ*, the *visarga*, is often pronounced similar to the *-ch* in German *Bach* or Scottish *loch*, but slightly weaker; you may also hear it pronounced like a standard *-h-*, with a weak repetition of the preceding vowel (making e.g. नरः *naraḥ* 'man' [naraha]). *-ṃ*, the *anusvāra*, is not a sound of its own, but nasalises the preceding vowel, making e.g. *-aṃ* sound approximately like French *gr**an**d*.

The following words exemplify the aspects of the *devanāgarī* described so far:

महाराजः *mahārājaḥ* 'great king' — Note that the short *-a-* in the first and fourth syllables is not explicitly indicated.

हिमालयः *Himālayaḥ* (the mountain range)	Note that the sign for the *-i-* is written before the sign for the *-h-*, but pronounced after it.
गुरुः *guruḥ* 'teacher'	Note that the *-u-* looks different when combined with *-r-*.
अशोकः *Aśokaḥ* (an Indian emperor)	Note the form of the vowel *a-* at the beginning of the word.
हंसः *haṃsaḥ* 'goose' or 'swan'	Note the dot indicating the *anusvāra* in *haṃ-*.

c) Combining Consonants

Finally, we need to look at **conjunct consonants**. In a word such as महाराजः *mahārājaḥ* 'great king', every consonant is followed by a vowel. But in a word such as *maṇḍalaḥ* 'circle', the *-ṇ-* is directly followed by a *-ḍ-*. If we wrote this as ⁺ मणडलः, it would spell ⁺*maṇaḍalaḥ*.

One way of indicating that there is no vowel following upon a consonant is to employ the *virāma* (see above), yet, by convention, this is done almost exclusively at the end of words whose last sound is a consonant. Within words, however, the **signs for individual consonants are linked**. Usually, this is done by omitting the right-hand vertical element of the first sign:

ण् *ṇ* + ड् *ḍ* = ण्ड् *-ṇḍ-* मण्डलः *maṇḍalaḥ* 'circle'

The same happens in the word *ātmā* 'soul':

त् *t* + म् *m* = त्म् *-tm-* आत्मा *ātmā* 'soul, self'

This also works in a combination of three or more consonants:

त् *t* + म् *m* + य् *y* = त्म्य् *-tmy-* as in माहात्म्यम् *māhātmyam* 'magnanimity, generosity'

Sometimes, a letter does not have a vertical element, or cannot be combined with the next letter for some other reason. In these cases, letters may be made smaller and stacked on top of one another. Some examples:

क् *k* + क *ka* = क्क *kka* द् *d* + म *ma* = द्म *dma* द् *d* + भ *bha* = द्भ *dbha*

द् *d* + य *ya* = द्य *dya* न् *n* + न *na* = न्न *nna* प् *p* + त *ta* = प्त *pta*

Some conjunct consonant signs cannot be recognised on the basis of the regular forms of the single consonants and must thus be memorised. They are the following:

– *r* **before other consonants**: a small hook in the top right-hand corner of the following syllable sign (consonant + vowel): अर्जुनः *Arjunaḥ* (name); दुर्योगः *duryogaḥ* 'crime'. Do not confuse this sign with the (identical-looking) hook on the sign for initial *ī*, ई.

- *r* **after other consonants:** a small diagonal line in lower half of adjacent consonant: क्रोधः *krodhaḥ* 'anger'; भ्राता *bhrātā* 'brother'; especially in combination with *-t-*: अत्र *atra* 'here' (in some other fonts, this appears as त्र).
- *ś* **before some other consonants:** a small loop in top left corner: अश्वः *aśvaḥ* 'horse'; पश्चात् *paścāt* 'after'; श्री *śrī* 'beauty; happiness'
- *kṣ* क्ष् as in क्षेत्रम् *kṣetram* 'field'
- *jñ* ज्ञ् as in ज्ञानम् *jñānam* 'knowledge'
- *tt* त्त् as in उत्तमः *uttamaḥ* 'highest'
- *kt* क्त् as in भक्तिः *bhaktiḥ* 'devotion' (in other fonts, this appears as क्त).

A list of all common conjunct consonants is given in larger print on pp. 385–6 in the Appendices. It may look daunting, but you will soon find that you hardly need it: the single elements of most conjuncts are easily recognisable. Only a handful of characters change their shape noticeably when combined with others; see the list above and in the Nutshell below. These are the only elements that need to be individually memorised (if you find flash cards helpful, make cards of these conjuncts). If you want to be particularly thorough, go through the list while covering the transliterations with your hand. Make your own list, or set of flash cards, of all the conjuncts you do not recognise. Go over that list again.

THE NUTSHELL	
To write words:	**Conjunct consonants**
– Take a consonant sign. – Add a vowel sign before, after, above or below it. – If a consonant follows instead of a vowel, combine the two signs to form a conjunct consonant. – If a word begins with a vowel, use an independent vowel sign.	– Consonant signs combine and change their form when two consonants stand directly next to each other. – Often, consonant signs are combined by omission of the vertical stroke of the first consonant. – If that is not possible, one may be written on top of the other.

ल/त्र *tra*	श्व *śva*	श्च *śca*	श्र *śra*	क्ष *kṣa*	ज्ञ *jña*	त्त *tta*	क्त/क्त *kta*	द्र *dṛ*	द्य *dya*

REVIEW QUESTIONS

(If you cannot remember an answer, go back and find it in the text.)

1) How are the following four written in *devanāgarī: ta, tu, ti, t*?
2) What are conjunct consonant signs? When are they needed?
3) List all Sanskrit vowels.
4) Why are there two sets of vowel signs (independent and dependent) in *devanāgarī*?
5) What are *virāma, visarga* and *anusvāra*?

EXERCISES

1) **Say out loud the following syllables and transliterate them into Roman (i.e. English) script.**
   a) त क फ प ष अ म च थ न इ र
   b) स म श ऋ उ ऊ ज फ ब भ न त
   c) ष व ह ट ङ ई भ ध घ ऐ ल स
   d) औ घ ल त न थ य ध ब व श ष

2) **Say out loud the following syllables and transliterate them into Roman script.**
   a) ने य मा रु लि अ धु वा फू कि ढै फु
   b) गौ धी डे मु घो थु टा छी मृ ठ उ बौ
   c) दा तृ ओ ढो जा प ह्व भै दो दौ द्द छे
   d) का चू डि बृ ते द्द रू जी गे इ च हु

3) **Pronounce the following words and write them down transliterated into Roman script. If you do not recognise a consonant combination, look for it in the reference list (pp. 385–6).**
   a) नरः अदितिः कर्म देवः उषाः शिवः आयुर्वेदः एकाय सरस्वती नाम
      अवतारः भारतः नमस्ते अग्निः प्रियौ आत्मा राक्षसः भगवद्गीता चक्राणि मनुः
   b) कृष्णः देवी गणेशः रामः कलियुगम् लक्ष्मी मिलम् मुनिः पूजा
      ऋग्वेदः हनुमान् शान्तिः तन्त्रम् योगी अमृता ब्राह्मणः इतिहासः महात्मा
      पुत्रैः संसारः निर्वाणम् पण्डितः आश्रमः ईश्वरेभ्यः संस्कृतम्
   c) सिंहः स्वामी विष्णुः आचार्यः महायानम् ऋषिः वाक्षु अर्हः इष्टम् अन्नम्
      उक्त्वा अञ्जलिः गुप्तः अक्षः गन्तुम् यज्ञः अश्वः स्वस्तिः पत्सु क्व
   d) वाग्भिः उत्तमः उक्तम् अत्र वत्सः स्त्री बोधिसत्त्वः इत्था वाक्यम्
      अद्य पद्भिः तत्तत् राज्ञा लब्धायै मन्त्रम् विद्युत् बुद्धः ब्रह्म

4) **Transliterate the following words into *devanāgarī*.**

guruḥ	lit. 'heavy', i.e. important –› 'important one' = 'teacher'
Rāmāyaṇam, Mahābhāratam	the two big Indian epics
Rāmaḥ	hero of the *Rāmāyaṇa* ('Rāma's Journey')
Sītā	Rāma's wife
yogaḥ	yoga
Upaniṣad	name of a literary genre
Aśokaḥ	great Indian emperor of the third century BC
Rādhā	Kṛṣṇa's beloved
somaḥ	an intoxicating substance used in Vedic rituals
Hastināpuram	a city in northern India
svayaṃvaraḥ	'self-choice', a ceremony at which a woman may choose her husband
Kurukṣetram	'the Kuru Field', where the central battle of the *Mahābhārata* takes place
Indraḥ	a god
mātā	'mother'
pramāṇam	'measure'
mokṣaḥ	'release, liberation'
maitrī	'friendship'
nṛpatiḥ	'leader, king'
saṃskṛtam	'Sanskrit', lit. 'put together, perfected'
vyāghraḥ	'tiger'
Kāmasūtram	'Love Guide', a treatise on human interaction
Saṃjayaḥ	the narrator of the *Bhagavad-Gītā*
Kālidāsaḥ	a famous poet
dharmaḥ	religious duty

5) **Some reading: the *Mahābhārata* (by far the longer of the two great Indian epics) describes itself.**

यत् इह अस्ति तत् अन्यत्र यत् न इह अस्ति न तत् क्वचित्
what here is that elsewhere what not here is not that anywhere

'What is here, that (may also be) elsewhere. What is not here, that (also is) not anywhere else.'
(*Mahābhārata* 1.56.34)

Combining the words according to the rules of *sandhi* (Chapters 11, 13 and 16), one arrives at the normally quoted form of this sentence:

यदिहास्ति तदन्यत्र यन्नेहास्ति न तत्क्वचित्

CHAPTER 2
The System of Sanskrit Sounds

While you are still learning to write the *devanāgarī* characters, read through this chapter. It offers more details on pronunciation and introduces you to some technical terminology concerning the sounds of Sanskrit. Our focus is on studying the Sanskrit language itself, yet you will see throughout your study why it makes sense to not just know which sounds Sanskrit contains, but also what the relationships between these sounds are.

For example, the traditional order of the *devanāgarī* signs as laid down by the ancient Sanskrit grammarians is based on those relationships.

Table 3: *Linguistic labels of the Sanskrit sounds*

Vowels		**simple**	a ā i ī u ū ṛ ṝ ḷ (ḹ)
		complex	e ai o au

			unvoiced unaspirated	**unvoiced aspirated**	**voiced unaspirated**	**voiced aspirated**	**nasal**
Consonants	Stops and Nasal	**velar**	k	kh	g	gh	ṅ
		palatal	c	ch	j	jh	ñ
		retroflex	ṭ	ṭh	ḍ	ḍh	ṇ
		dental	t	th	d	dh	n
		labial	p	ph	b	bh	m
	Semivowels		y r l v				
	Sibilants		ś ṣ s				
			h				

This order of Sanskrit sounds works along three principles: it goes from simple to complex; it goes from the back to the front of the mouth; and it groups similar sounds together.

First come the vowels, then the consonants. Vowels are 'simpler' than consonants as they can easily be pronounced on their own, while consonants usually need the help of a vowel to be pronounced. Think of how you pronounce *e* and *b*: when you pronounce the vowel *e*, you just say *e*, whereas if you pronounce the consonant *b*, what you say will sound more like the word *be*, i.e. you add an *e* to the *b*-sound itself. That is why *b* is counted among the 'consonants', literally those 'that sound along, whose sound is accompanied by another'. **Among themselves, both the vowels and the consonants are ordered according to where in the mouth they are pronounced, going from back to front.**

VOWELS

a is pronounced in the low back of the mouth, *i* is pronounced higher up, *u* then is pronounced with a rounding of your lips and thus, in a way, further to the front of the mouth. Next there are the vowel (or 'vocalic') forms of *r* and *l*, written in transliteration as *ṛ* and *ḷ*. Each sound is given first in its short, then in its long variant: *a ā i ī u ū ṛ ṝ ḷ* (*ḹ*). All these are known as the **simple vowels**.

They are followed by the **complex vowels**, *e ai o au*. At an earlier stage of the language, *e* and *o* actually were **ai* and **au*, and current *ai* and *au* once were **āi* and **āu*. Knowing that *e ai o au* were once **ai* **āi* **au* **āu* allows us to understand not only why all four of these are known as 'complex' vowels (all of them once actually were vowel combinations or 'diphthongs'), but also to see that the pattern of 'short vowel, then long vowel' that we saw in *a ā i ī* etc. is maintained here, too. All four complex vowels count as long.

CONSONANTS

a) Stops

Among the consonants, we first get the **stops**. Their name derives from the fact that, in order to pronounce them, we *stop* and then release the flow of air at some point in our mouth. First come the velar stops or **velars**, formed by briefly stopping the air in the back of our throats (at the so-called *velum*). Then come the **palatals** (the tongue touches the *hard palate*, or roof of the mouth), the **retroflex** stops (tongue 'retroflected', i.e. curled back and touching the roof of the mouth), the **dentals** (tongue touches teeth; *dent-* = Latin 'tooth'), and the **labials** (lower and upper lips touch; *labia* = Latin 'lip').

In each of these 'places of articulation' we find several different stops. They are traditionally listed in the order of **unvoiced unaspirated – voiced unaspirated – unvoiced aspirated – voiced aspirated**, thus in a way proceeding from 'simple' to 'complex'. 'Voiced' means that the vocal cords vibrate

when the sound is pronounced: put a finger on your throat and say the letters *d* and *t*. When you say *d*, you will feel a vibration, which is absent when you say *t*. This vibration is what we call *voice*. Sounds that have it are called 'voiced'; those that do not, 'unvoiced'.

Alternatively, as English never aspirates its voiced stops, you can try the following method: hold your hand flat in front of your mouth and say 'ta' and 'da' (or 'ka' and 'ga', etc.). Whenever you feel a strong puff of air, you can know that a stop is unvoiced; where the puff of air is weak, the stop is voiced.

The difference between aspirated and unaspirated sounds is more difficult to explain because English does not consciously make this distinction. Basically, 'aspirated' means that a sound is accompanied by air. Hold your hand in front of your mouth and say the word *pot*. The puff of air that you feel emerging when you pronounce the *p* is its *aspiration*. You find an almost unaspirated *p* in the word *spot*: notice there is nearly no puff of air accompanying that *p*. You should try to make this kind of distinction between all pairs of aspirated and unaspirated stops. If, like most native speakers of English, you find this difficult, pronounce Sanskrit *p* as you would the *p* in *pot*, and then add a more noticeable aspiration to pronounce *ph, kh* etc.

Three things to note: One, Sanskrit *th* must not be confused with the English *th* in words such as *the* or *thanks*. Parallel to other aspirated stops, *th* is pronounced as a *t* with a puff of air accompanying it. Two, even though aspirated stops are transliterated into English with two letters (as *kh*, *gh*, *ch*, etc.), they are one sound only. And finally, as English has no aspirated voiced stops (such as *gh, bh*), don't worry if you find them difficult to pronounce at first. Follow the pronunciation hints in Chapter 1, and you will soon be comfortable with them.

b) Nasals

After each series of stops there are the respective **nasals**, so called because the pathway from the oral to the nasal cavity at the back of our mouth is open when they are pronounced. Other than that, they are parallel to their corresponding stops: the velar nasal is pronounced in the same place as the velar stops, the palatal nasal as the palatal stops, and so on.

c) Semivowels/Glides

Next come the remaining consonants, once again ordered according to where in the mouth they are pronounced. First, there are the sounds that have vowel equivalents: *-y-*, *-r-*, *-l-* and *-v-*. They correspond to the vowels *-i-*/*-ī-*, *-ṛ-*/*-ṝ-*, *-ḷ-* and *-u-*/*-ū-*: whenever these vowels come to stand before a vowel other than themselves, they change into their consonantal forms (thus, *i* changes into *y* (e.g. *i* + *a* –› *ya*), *u* into *v, ṛ* into *r*, and *ḷ* into *l*; you will see numerous examples

of this from Chapter 7 onwards). These sounds are called **glides, liquids** or **semivowels** (literally 'half-vowels').

d) Sibilants and *h*

Next come the three kinds of **sibilant**, or *s*-sound: the palatal *ś*, the retroflex *ṣ*, and the dental *s*. (Note that they are listed in the same order as the corresponding stops.) Finally, there is *h*, which is pronounced more or less as *h* is in English. The sound is voiced (unlike in English, where *h* is unvoiced), yet an unvoiced pronunciation is predominant now.

Note: Do not confuse the *h* with *visarga* (*ḥ*), in spite of how similarly they are transliterated into English.

USE OF THIS CHAPTER FOR REFERENCE

At this point, the information in this chapter may seem superfluous; yet later on it will be very useful to understand the systematics just outlined. Understanding the traditional order of the sounds/letters makes memorising it easier (and you will need to know this order when you use a dictionary or word list). Yet more importantly, it will help you understand the relations between various words and word forms: in Sanskrit, numerous words are formed from the same base. For example, based on √भज् *bhaj* (a verbal 'root', thus marked with the root symbol √ and properly introduced in Chapter 3) meaning 'to allot, give to; to honour, worship', we find words such as -भाज्- *-bhāj-* 'worshipping', भाग- *bhāga-* 'portion, allotment', भक्ति- *bhakti-* 'giving out; worship', and many others. In these related forms, we see that a **palatal consonant appears as its velar counterpart** (*-bhāj-* vs. *bhāga-*), and a **voiced consonant appears as its voiceless counterpart** (*bhāga-* vs. *bhakti-*) before another voiceless sound. Both of these correspondences occur very frequently. Also, knowing about the **relationship between the vowels *u*/*ū* and their consonantal counterpart *v***, we shall see how the *-ū-* in the verbal root भू- *bhū-* 'to be' and its semivocalic equivalent, *-v-*, in the verb form भवति *bhavati* 'he/she/it is' correspond (–› Chapter 7 for more details on this). When we are familiar with the **links between simple and complex vowels**, we understand how words such as the root चोर- *cora-* 'thief' and चौर्य- *caurya-* 'robbery' can be formed from the root √चुर् *cur* 'to take, steal'. In short, we gain a better *understanding*, rather than just *knowledge*, of the Sanskrit language. We also greatly decrease the amount of vocabulary we shall have to memorise.

> More detailed discussion of the ways in which sounds correspond to each other can be found in Chapters 7 (vowel gradation), 11, 13 and 16 (*sandhi*), and 17 (noun formation, especially *vṛddhi* derivatives).

REVIEW QUESTIONS

1) What is the systematic difference between consonants and vowels?
2) Why are all of *e ai o au* called 'complex vowels'?
3) What are 'stops'?
4) In the order of Sanskrit sounds as given in Table 3, what do the stops standing in the same line have in common? What do those standing in the same column have in common?
5) What is the palatal counterpart of *k*?
6) What is the voiceless counterpart of *d*?
7) How do you pronounce Sanskrit *th* and *ph*?
8) List all velar stops.

READING EXERCISES

1) **Identify and transliterate the following conjunct consonants. Example:** स्त *sta*
   a) ग्र ज्य ल्त प्त ब्र र्ष श्य स्न ष्म द्य
   b) स्थ ष्ण र्श न्म द्य ख्य र्द ज्ञ
   c) श्र ग्र ण्ड व्य त्स स्प न्प र्ज
   d) र्त क्ष त्प र्भ द्व न्द्र द्य ष्ठ स्त
   e) क्त ज्ञ त्व न्द प्र र्म श्व ण्य
   f) भ्य स्त्र त्क ल्य ध्य श्व क्ष्य
   g) स्व ष्य व्र र्ध प्य न्त त्म च्य
   h) च्च त्त त्य न्व र्थ र्य ट्ट स्य ह्म
   i) ञ्च क्र द्र न्य र्ण द्य र्व ष्ट स्म
   j) र्ह न्न द्य क्य स्त्व द्ध ञ्ज र्ग ह्म ज्ञ

2) **Transliterate the following words:**
   a) गच्छति ततः गृहम् क्षत्रियः ज्ञानम् स्निह्यति युद्धम् तिष्ठति पृच्छति
   b) तुष्यति द्रवति राज्ञी कृत्स्नम् चन्द्रः विद्युत् कृत्वा सुहृत् क्षुद्र अद्य
   c) क्रोधः अश्वः श्री शक्नोति वृणोति द्वेष्टि गृह्णाति विश्व अन्योन्य श्रुत्वा
   d) बन्धुः बुद्धिः शत्रुः दृष्टिः अश्रु कीर्तिः स्नानम् अन्तरिक्षगः हृच्छयः पृथिवी
   e) जितेन्द्रिय अनन्तरत्नप्रभव बलहाकच्छेदविभक्तरागा लाङ्गूलविक्षेपविसर्पिशोभ

(The long words in e) are compound nouns (–› Chapter 14) and taken from a work by the poet Kālidāsa.)

3) **Transliterate the following words into *devanāgarī*.**

a) *kumāraḥ* ('young man, prince')
chāyā ('shade, shadow')
amara ('immortal')
puraṃ ('city')
pauraḥ ('citizen, city-dweller')

b) *avatarati* ('he descends')
uvāca ('he said')
āśā ('hope')
sakhī ('female friend')
pitarau ('parents')

c) *hastī* ('elephant')
darśanam ('sight')
anya ('other')
svalpa ('small')
śīghra ('fast')

4) **Read and transliterate the following.**

a) अर्जुनः उवाच
Arjuna said:

चञ्चलम् हि मनः कृष्ण प्रमाथि बलवत् दृढम् ।
unstable indeed (the) mind o Kṛṣṇa troubling powerful violent

तस्य अहम् निग्रहम् मन्ये वायोः इव सुदुष्करम् ॥
of it I (the) restraining (I) think of the wind like very-difficult-to-do

श्रीभगवान् उवाच
(The) Blessed Lord said:

असंशयम् महाबाहो मनः दुर्निग्रहम् चलम् ।
doubtlessly o great-armed (strong) one (the) mind hard-to-restrain moving

अभ्यासेन तु कौन्तेय वैराग्येण च गृह्यते ॥
through practice but o Kunti-son through indifference and it is restrained

'Arjuna said: "The mind, indeed, is unstable, o Kṛṣṇa, troubling, powerful [and] violent. Restraining it [lit. 'the restraining of it], I think, is like restraining [lit. 'the restraining of'] the wind: very difficult to do." – The Blessed Lord [Kṛṣṇa] said: "Doubtlessly, o strong one [Arjuna], the mind is hard to restrain and moving/unsteady. But through practice, o son of Kunti, and by indifference (to worldly matters) it is/can be restrained.'"

(*Bhagavad-Gītā* 6.34–5)

b) यद्यत् आचरति श्रेष्ठः तत्तत् एव इतरः जनः ।
whatever does the best (person) that(ever) also another person

स यत् प्रमाणम् कुरुते लोकः तत् अनुवर्तते ॥
he what measure makes the world that follows

'Whatever the best person does, that another person does (or: other people do), too. What standard he sets, that the world follows.'

(*Bhagavad-Gītā* 3.21)

c) वैरूप्यम् च न ते देहे कामरूपधरः तथा ।
ugliness and no your in the body desired-form-holding thus

भविष्यसि रणे अरीणाम् विजेता च न संशयः ॥
you will be in battle of enemies conqueror and no doubt

'And there [will be] no ugliness in your body; also, you will possess any form you wish [lit. 'you will be desired-form-holding'], and you will conquer [your] enemies in battle. [There is] no doubt [about this].'

(Brahmā making a promise to Rāvaṇa, *Mahābhārata* 3.259.24)

CHAPTER 2A
Word Stress: Heavy and Light Syllables

> Sanskrit inherited a system of accentuation from its mother language, Proto-Indo-European, in which the placement of the accent followed certain word-based rules; no general statement concerning accent placement could be made. Yet this accent, which furthermore was not a stress, but a pitch accent (meaning that the accented syllable was higher in tone/pitch than the other syllables) was lost, and the systems described below were generally adapted in its place.

In all English words that are stressed (i.e. that have a syllable which is pronounced more strongly), the stress is clearly audible; yet by looking at the word, you will not be able to predict which of its syllables is stressed: for example, you simply have to know that the word *record* is stressed on the first syllable (**re**cord) when it is a noun, but on the second syllable (re**cord**) when it is a verb. In Sanskrit, word stress is predictable, but weaker, and depends on the 'weight' (or 'length') of the syllables in a word.

LIGHT AND HEAVY SYLLABLES

A syllable always contains a vowel, and usually also consonants before and/or after it. If there is just one consonant between vowels, it counts as standing at the beginning of a syllable: the word भरति *bharati* 'he carries', for example, is thus split up into the syllables *bha, ra* and *ti*. When a word contains two or more consonants adjacent to one another (as in the name शकुन्तला *Śakuntalā*), all but the last consonant are counted as part of the second syllable (*Śa-kun-ta-lā*). (The same applies to English: think about how you might pronounce and split up words such as *woman, fundamental, captain, function* etc.)

We distinguish two kinds of syllable: **'heavy'** and **'light'** (also referred to as **'long** and **'short'**). A syllable counts as 'heavy' when it contains a long or complex vowel (*ā ī ū ṝ e ai o au*), when its vowel is followed by more than one consonant (and thus it ends in a consonant itself), or when it contains a vowel followed by *anusvāra* or *visarga*. A syllable counts as light if it contains a short vowel

(*a i u ṛ ḷ*) that is followed by only one consonant (which would belong to the following syllable). Compare the following examples:

भरति *bharati* 'he carries'	This contains the syllables *bha-ra-ti*. All of these are light: each contains a short vowel (*a – a – i*), and these vowels are followed by no more than one consonant.
कथा *kathā* 'story'	This contains the syllables *ka-thā.* The first is light, the second is heavy, as it contains a long vowel. (Remember that even though थ is written with two consonants in English (*th*a), it is only one sound in Sanskrit.)
भरामि *bharāmi* 'I carry'	This contains the syllables *bha-rā-mi. bha* and *mi* count as light; *rā* on the other hand contains a long vowel (*ā*) and thus counts as heavy.
शकुन्तला *Śakuntalā* (a name)	This contains the syllables *Śa-kun-ta-lā*. The second and last syllables are heavy: *kun* because it ends in a consonant, *lā* because it contains a long vowel.
स्वयंवरः *svayaṃvaraḥ* 'self-choice'	This contains the syllables *sva-yaṃ-va-raḥ*. The third-last syllable *yaṃ* is heavy because it contains a vowel that is followed by an *anusvāra*. ('Self-choice' is the name for the ceremony in which a woman chooses a husband for herself.)

WHICH SYLLABLE IS STRESSED?

In the West, the system usually employed for Sanskrit word stress is the following: if the second-last syllable of a word is heavy, it is stressed. If it is light, the stress will go further back to the third-last syllable. If a word has fewer than three syllables, the accent simply goes as far back as it can. Compare the following examples:

भरामि *bharāmi*	*mi* is the last syllable, *rā* the second-last; *rā* contains a long vowel and thus counts as heavy; therefore it is stressed: *bha**rā**mi*.
भरति *bharati*	The second-last syllable, *ra*, is light; hence the stress goes on to the third-last syllable, *bha*: ***bha**rati*. This third-last syllable is light, but the accent cannot go any further back.
शकुन्तला *Śakuntalā*	The second-last syllable, *ta*, is light; hence the accent goes back to the third-last syllable, *kun*. This syllable ends in a consonant and thus counts as heavy; hence the accent remains there: *Śa**kun**talā*.

An alternative method is to not assign one stress to each word, but to give more weight to each heavy syllable, no matter how many there may be in a word. Thus, in the *Mahābhārata* (the name of an epic poem), the second and third syllables are both given more weight/stress; the same with the second and last syllables in *Śakuntalā*. This method is maybe used more rarely in the West because it is unparalleled in its classical languages.

EXERCISES

1) **Read the text below, making sure to differentiate between light and heavy syllables. Either put the main stress on the relevant syllable** (if it helps you, indicate this stress with a dash ´), or identify and give weight to each heavy syllable.

सर्गाणाम्	आदिः	अन्तः	च	मध्यम्	च	एव	अहम्	अर्जुन ।
of creations	beginning	end	and	middle	and	indeed	I	(o) Arjuna

अध्यात्मविद्या	विद्यानाम्	वादः	प्रवदताम्	अहम् ॥
supreme self-knowledge	of knowledges	argument	of speakers	I

अक्षराणाम्	अकारः	अस्मि	द्वन्द्वः	सामासिकस्य	च ।
of characters	the letter A	I am	*dvandva*	of compounding	and

अहम्	एव	अक्षयः	कालः	धाता	अहम्	विश्वतोमुखः ॥
I	indeed	infinite	time	arranger	I	everywhere-facing

मृत्युः	सर्वहरः	च	अहम्	उद्भवः	च	भविष्यताम् ।
death	all-taking	and	I	beginning	and	of what-will-be

कीर्तिः	श्रीः	वाक्	च	नारीणाम्	स्मृतिः	मेधा	धृतिः	क्षमा ॥
fame	prosperity	speech	and	women/ feminines	memory	wisdom	constancy	patience

'I am the beginning, the end, and also the middle of the creations, Arjuna; of kinds of knowledge, I am the knowledge of the self, of speakers I am the speech. Of written characters, I am "*a*", and of compounds the aggregate [see *dvandva* in Chapter 14]. I myself am indestructible Time, I am the arranger facing everywhere. And I am death that takes everyone, and the source of what is yet to come. Of feminine things, I am glory, fortune,

speech, memory, wisdom, constancy and patience.' (Note: All nouns in the last sentence are of feminine gender –› Chapter 5.)

(Kṛṣṇa/Viṣṇu describes himself to Arjuna, *Bhagavad-Gītā* 10.32–4)

2) **Transliterate the following four stanzas from the *Bhagavad-Gītā*.**
(This exercise is challenging, as the words in this text are combined according to the rules of *sandhi*, which will only be introduced in Chapter 11. It is intended to give you practice reading long strings of characters. Do not pay attention to word stress here.)

युञ्जन्नेवं सदात्मानं योगी नियतमानसः ।
शान्तिं निर्वाणपरमां मत्संस्थामधिगच्छति ॥
नात्यश्नतस्तु योगः अस्ति न चैकान्तमनश्नतः ।
न चातिस्वप्नशीलस्य जाग्रतो नैव चार्जुन ॥
युक्ताहारविहारस्य युक्तचेष्टस्य कर्मसु ।
युक्तस्वप्नावबोधस्य योगो भवति दुःखहा ॥
यदा विनियतं चित्तमात्मन्येवावतिष्ठते ।
निःस्पृहः सर्वकामेभ्यो युक्त इत्युच्यते तदा ॥

'And so, always yoking himself, the yogī, his mind in check, attains the peace that ends in nirvāṇa, and abides in me. Yoga isn't for those who eat too much, nor just for those who don't eat; it isn't for those who tend to sleep too much, Arjuna, nor for those who stay awake. For him who is moderate in food and sport, disciplined in activities and regulated in sleeping and waking, yoga is the destroyer of suffering. When the restrained mind settles down within the self alone, then, free from craving for all objects of desire, one is called a yogī.'

(*Bhagavad-Gītā* 6.15–18: slightly adapted spelling)

CHAPTER 3
Road Map: Verbs

A verb, broadly speaking, is a word that expresses an action (such as English *she **runs***, *I **am singing***, *they **laughed***).

This section will give an overview of (1) what kinds of information Sanskrit verb forms can express and (2) how they express them. This involves introducing some new concepts and terminology. It will be helpful to read this section more than once: when you have read everything through and looked at the examples at the bottom, the first paragraphs may make more sense than when you first read them.

1) THE CATEGORIES OF THE SANSKRIT VERB

We say that the Sanskrit verb is 'marked for' – that is, uses different forms to express – the following grammatical categories: **person** and **number**; **tense**, **mood** and **voice**.

In the category of **person**, Sanskrit and English alike differentiate between first, second and third. The first person refers to the speaker ('I'); the second to the person spoken to ('you'); and the third person to someone or something spoken about ('he/she/it'). Again like English, Sanskrit has a singular and a plural **number**: the singular refers to just one thing or person ('I', 'she', 'the chocolate cake' etc.), while the plural refers to several ('we', 'they', 'the cats' etc.). Yet unlike English, Sanskrit also has a *dual* number, used to refer to *exactly two* of something; this should be translated into English either exactly as e.g. 'we two, the two of us', 'the two of them', 'the two brothers', or simply as a plural 'we', 'they', 'the brothers'.

Tense is the term for time as it is expressed in verbs. Once again like English, Sanskrit verbs can refer to the present (such as 'I run'), and are then said to stand in the present tense; they can refer to the future ('I will run'); or they can refer to the past ('I ran'). Sanskrit has several ways of referring to the past; these various tenses (referred to as *imperfect, aorist* and *perfect*, respectively) are formed in different ways, but generally express the same thing: an action that took place prior to the present. Unlike English, Sanskrit does not make a distinction between 'simple' and 'continuous' forms (such as English 'I run' vs. 'I am running'; 'I ran' vs. 'I was running'; 'I will run' vs. 'I will be

running'). Depending on the context, a Sanskrit verb form such as भरति *bharati* may thus have to be translated as either '(he) carries' or '(he) is carrying'.

The different **moods** of a verb express different kinds of utterance: while the **indicative** is basically used for statements about reality, i.e. *things that are* (such as 'You are going to the city'), the **potential** generally expresses possibilities or wishes, i.e. *things that could be* ('You should/might/could go to the city', 'If you go to the city…', or even a future-like 'You will go to the city'). The Sanskrit potential is regularly used only in the present tense. It is sometimes called the *subjunctive* or the *optative*. The **imperative** mood expresses *commands* and strong wishes ('Go to the city!', 'Let him go to the city!').

Voice is the term that covers *active* ('I carry') and *passive* ('I am carried'). Sanskrit also has a third voice, the *middle*. At an earlier stage of the language, its function was somewhere in 'the middle' of active and passive. Yet this distinction in *meaning* was lost, and only the separate set of middle forms survived. This may sound confusing now, yet the question of how to treat and translate middle forms will be discussed in great detail when the middle is introduced in Chapter 21. In relation to voice, you are likely to hear also the terminology introduced by the ancient Indian grammarians: *parasmaipada*, lit. 'word for another', is the 'active' and *ātmanepada,* lit. 'word for oneself', is the middle.

In addition to basic verb forms there also are 'secondary' or 'derived' verb forms: on the basis of e.g. 'he carries', there also is a **causative** 'he causes (someone) to carry' and a **desiderative** 'he desires/wants to carry'.

Finite and Non-Finite Verb Forms

Any verb form that is marked for all of the above categories is called **finite**. Compare English examples of finite verbs such as *I will go*, which is 1st (person) singular (number) future (tense) indicative (mood) active (voice) or *they would be carried* (3rd plural present subjunctive passive).

In addition to these finite forms, there are **non-finite** verb forms, so called as they are less finite/definite in the information they convey: the most frequent of these are the **infinitive** (compare the English infinitive 'to go') used in Sanskrit mostly after finite verbs in expressions such as 'I want *to go*' or 'I am able *to go*', several **participles** (comparable to English participles: 'doing' (present active); 'having done' (past active); 'having been done' (past passive)), and the **absolutive** (also called the **'gerund'**, and similar in function to a past active participle: 'having done'). Participles and the absolutive are extremely frequent in Sanskrit. Finally, the **gerundive** expresses the idea of 'passive necessity', i.e. 'having to be done; (which) should/must be done'.

> Note that the participles and the gerundive are declined (–› Chapter 5) like adjectives, while the absolutive and infinitive (–› Chapter 8) both have only one form for each verb.

FINITE VERB FORMS					
BASIC					DERIVED
PRESENT	IMPERFECT	FUTURE	PERFECT	AORIST	causative (7)
active	**active**	**active**	**active**	**active**	desiderative (33)
indicative (4, **18**, **19**) potential (9, **19**) imperative (24)	indicative (9, **31**)	indicative (21) periphrastic (29)	indicative (28, 29) periphrastic (34)	indicative (38) (potential) (38)	NON-FINITE VERB FORMS infinitive (8) *ta*-participle (8, 34) absolute (8) gerundive (33)
participle (25)		participle (25)	participle (35)		
middle	**middle**	**middle-passive**	**middle-passive**	**middle-passive**	
indicative (21) potential (30, **31**) imperative (24)	indicative (30, **31**)	indicative (21)	indicative (28) periphrastic (34)	(indicative) (38)	Numbers in brackets indicate chapters; **bold** print refers to chapters treating **athematic** verbs (→ Chapter 18 on this term).
participle (22)		participle (22)	participle (35)		
passive indicative (21)					
participle (22)					

2) HOW THESE CATEGORIES ARE EXPRESSED

As we have just seen, verbs in Sanskrit and English express more or less the same information: Sanskrit verbs, just like their English counterparts, tell us who is doing something (person, number), when this is done (tense) and how it is done (mood, voice).

The main difference lies in how the two languages express this information. As a general rule, English adds small independent words before the verb form itself, while Sanskrit adds **affixes** and **endings**, elements that cannot stand on their own. Compare the following:

	English	Sanskrit	
1)	a) **you** carry	भरसि *bharas**i***	The category of **person** is expressed by an independent word (*you, they* etc.) in English, but by an ending (*-si*,*-nti* etc.) in Sanskrit.
	b) **they** carry	भरन्ति *bhara**nti***	
2)	a) you carry	भरसि *bharasi*	The same is the case for **tense**: just as English expresses the difference between present (*I carry*) and future (*I will carry*) by adding an extra word (*will*) between the element expressing person (*I*) and the verb (*carry*), so does Sanskrit add a suffix (here: *-iṣya-*) between the stem of the verb (*bhar-*) and the ending (*-si*) that indicates person and number.
	b) you **will** carry	भरिष्यसि *bhar**iṣya**si*	

TECHNICAL NOTE I: VERBAL ROOTS, STEMS AND VERB CLASSES

In a dictionary or vocabulary list, a verb is listed under its so-called **root** (which is typically marked using the √ symbol also employed for roots in mathematics). Roots are abstract forms arrived at by grammarians: the root of a verb is its minimal form, the element that conveys the basic meaning of the verb, left over when all markers of person, number, tense, voice and mood have been removed. For example: √अस् *as* is the root of the verb 'to be'. This form is not actually ever encountered in any sentence or text; instead, one finds only complete forms such as अस्मि *asmi* 'I am' or अस्ति *asti* 'he is' (with the endings *-mi* and *-ti* marking these forms as 1st and 3rd person singular, respectively).

Some verbs add endings straight onto the root. Yet in most verbs, the form of the root itself is changed before endings are added to it. These changes involve adding something before, into or behind the root. The form of the verb onto which the actual endings are then added is called the verbal **stem**. (In the case of verbs to whose root we find endings added directly, we say that the stem is identical to the root, or refer to it as a root stem.) To give some examples of this very abstract account: the verb √अस् *as* 'to be' adds endings directly to the unchanged root; the verb √विश् *viś* 'to enter' adds the vowel *-a-* after the stem; the verb √दा *dā* 'to give' adds the syllable *da-* in front of the root. Thus the 3rd SG Present of each verb looks as follows:

Root	Stem	Ending	Full form
√अस् *as*	अस्- *as-*	-ति *-ti*	अस्ति *asti* 'he/she/it is'
√विश् *viś*	विश- *viśa-*	-ति *-ti*	विशति *viśati* 'he/she/it enters'
√दा *dā*	ददा- *dadā-*	-ति *-ti*	ददाति *dadāti* 'he/she/it gives'

Sanskrit actually has not just three, but ten different ways of forming such present verbal stems. As we have just seen, these additions **do not change the meaning of the root**; the changes are purely formal. All the roots that form their present stem in the same way are said to be in the same **Stem** or **Verb Class**. Roots often belong to just one class, but many have forms made according to different classes. From looking at a root, one cannot know which class(es) it belongs to. Hence this information is provided in any dictionary or vocabulary list and needs to be memorised. A complete dictionary entry for a verb would look as follows:

Root	**Verb class**	**3rd SG Present**	**Meaning**
√दा *dā*	(III	ददाति *dadāti*)	'to give'

Note that not just the verb class, but also a form containing the actual present stem (by convention: the 3rd SG Present Indicative Active) are listed. This is necessary because the form of the present stem may be irregular.

TECHNICAL NOTE II: AFFIXES AND ENDINGS

To clarify some terminology: an **affix** can be added anywhere to a stem or a verbal root, whether before it (a *prefix*), into it (an *infix*) or after it (a *suffix*). An ending is always added after the stem and, more importantly, creates a complete verb (or noun) form: thus, भरिष्यसि *bhariṣyasi* above contains the future suffix *-iṣya-* and the 2nd SG ending *-si*.

TECHNICAL NOTE III: PUNCTUATION MARKS

While English has a full array of punctuation marks – commas, full stops, question marks, exclamation marks etc. – Sanskrit does with only two signs. । (called a *daṇḍa* 'stick') marks the end of any sentence (and thus is the equivalent of a full stop, exclamation mark and question mark – by looking at the context, you will be able to determine what kind of sentence you are looking at). In metrical texts, । is used to mark the end of a line, whereas ॥ marks the end of a metrical unit (such as a stanza). In prose texts, ॥ may be used to mark the end of a paragraph, story etc.

THE NUTSHELL				
Categories of the Verb				
Person	**Number**	**Tense**	**Voice**	**Mood**
1 'I'	Singular (SG)	Present (PRES)	Active (ACT)	Indicative (IND)
2 'you'	Dual (DU)	Future (FUT)	Middle (MID)	Potential (POT)
3 'he/she/it'	Plural (PL)	Past: Imperfect (IMPF), Aorist (AOR), Perfect (PERF)	Passive (PASS)	Imperative (IMPV)
How they are usually expressed **English:** Adds independent words before the verb. **Sanskrit:** Adds affixes and endings onto the verb.				
Roots and stems **Root:** The minimal shape of a verb. **Stem:** The root plus different affixes. Add the ending and you have a complete word.				

REVIEW QUESTIONS

1) What is the potential mood?
2) What does 'number' mean when used as a grammatical term?
3) Which numbers does Sanskrit have?
4) Which categories is the Sanskrit verb marked for?
5) What is a verbal root? How is it different from a verbal stem?
6) How is the present tense stem of a Sanskrit verb formed?
7) What are 'finite' verb forms?
8) How does Sanskrit express a continuous present, such as 'she is writing' rather than 'she writes'?
9) What is the difference in meaning between the different verb classes?

VOCABULARY

(Given that we have not learned any actual verb forms yet, the verbs in this section will not be given by reference to their root and root class; instead, you find their 3rd Sg Pres Ind Act. The relevant roots will be introduced in future chapters.)

भरति	*bharati*	'he(/she/it) carries'[1]
बोधति	*bodhati*	'he wakes up; understands'
स्मरति	*smarati*	'he remembers'
लिखति	*likhati*	'he writes'
गच्छति	*gacchati*	'he goes'
इच्छति	*icchati*	'he wants'
विशति	*viśati*	'he enters'
करोति	*karoti*	'he does'
हरति	*harati*	'he takes'
च	*ca*	'and' (postposed)[2]
वा	*vā*	'or' (postposed)[2]
तु	*tu*	'but' (postposed)[2]

न	*na*	'not'
अत्र	*atra*	'here'
तत्र	*tatra*	'there'
पुनर्	*punar*	'again'
किम्	*kim*	'what? why?'; also used at beginning of sentence to indicate a yes/no question
अपि	*api*	at beginning of sentence: marks sentence as a yes/no question

[1] The third-person ending can always refer to a man, woman or thing; only the context tells us which one it is in a specific context. This book will use 'he' as shorthand for the more correct, but also unwieldy, 'he/she/it'.

[2] **Postposed** means '*placed after*'. This term is used for words that appear *after* the word *before which* they must be translated e.g. in English. For example, गच्छति भरति च *gacchati bharati ca*, literally 'he goes he carries and' must be translated as 'he goes and carries'. Also, compare न बोधति *na bodhati* 'he does not understand' and न तु बोधति *na tu bodhati* lit. 'not but he understands', i.e. '*but* he does not understand'. A postposed element may be put behind the first word in a phrase or sense unit, or follow later on, but may not come first: अत्र स्मरति तत्र च विशति *atra smarati tatra ca viśati* 'here he remembers and there he enters' or अत्र स्मरति तत्र विशति च *atra smarati tatra viśati ca*, but not * अत्र स्मरति च तत्र विशति *atra smarati ca tatra viśati*.

EXERCISES

1) Translate into English.

१) गच्छति विशति च ।

२) किम् इच्छति ।

३) पुनर् लिखति ।

४) अत्र तत्र च

५) न गच्छति ।

६) स्मरति लिखति च ।

७) अपि गच्छति विशति वा ।

८) न स्मरति न च बोधति ।

९) न स्मरति न बोधति च ।

१०) अपि न बोधति ।

११) किम् हरति ।

(The *devanāgarī* numbers are listed on p. 386 of the Appendices.)

2) Read out and transliterate.

सर्वदेवताः	गन्धर्वाः	त्रिदशालयाः	रामम्	कमलपत्त्राश्रम्	पुष्पवर्षैः	च
all-divinities	gandharvas	heaven-homed	Rāma	lotus-petal-eyed	with flower-showers	and

वाग्भिः	च	तुष्टुवुः ।	रामम्	तथा	पूजयित्वा	यथागतम्	प्रतिजग्मुः ।
with words	and	they praised	Rāma	so	having honoured	as-come	they went

तत्	आकाशम्	महोत्सवसंकाशम्	आसीत्	अच्युत ।
that	sky	having great-festival-appearance	was	o imperishable one

'All the gods, gandharvas, and those living in heaven, praised Rāma of the lotus-petal eyes with downpours of flowers and with words. After honouring Rāma in this way, they returned as they had come. The sky looked like one great festival, o imperishable one.'

(Based on *Mahābhārata* 3.291.3–4)

यदि	सूर्यसहस्रस्य	भाः	सदृशी	उत्थिता	दिवि	युगपत्	भवेत्
if	of a thousand suns	light	of this sort	rising	in the sky	simultaneously	it/there would be

सा	भासः	तस्य	महात्मनः	स्यात् ।
this	of the light	of this	of the great-souled one	it would be

'If the light of a thousand suns rising at once were to appear in the sky, it might resemble the splendour of that great-souled one.'

(Description of Kṛṣṇa revealing his divine form to Arjuna, based on *Bhagavad-Gītā* 11.12. Famously, this is what the physicist Robert Oppenheimer said he thought of when he witnessed the first man-made nuclear detonation.)

4

CHAPTER 4
The Present Tense

VERBAL ENDINGS OF THE PRESENT INDICATIVE ACTIVE

As outlined in the Road Map in Chapter 3, verbs in Sanskrit express the same kind of grammatical information as their English counterparts, but do so in a different way: while English adds separate words in front of the verb itself (as in *I go* or *they will go*), Sanskrit mostly adds suffixes and personal endings at the end of a verb form. This chapter introduces the endings for the present indicative active, which are as follows:

	Sg	Du	Pl
1st	*-mi*	*-vaḥ*	*-maḥ*
2nd	*-si*	*-thaḥ*	*-tha*
3rd	*-ti*	*-taḥ*	*-nti*

Present active indicative endings

These endings are used by all active verb forms in Sanskrit. Memorise them, starting with the first person singular, going down each column (*-mi, -si, -ti*) and then moving over to the next column. Distinguish the pronunciation of *-thaḥ* and *-taḥ*, which otherwise become easy to confuse.

CLASS I, IV, VI VERBS

As mentioned before, there are different ways in which Sanskrit verbal *roots* form the present tense *stem* to which these endings are added. These different ways are referred to as different verb **classes**. Classes I, IV and VI are formally similar and are thus treated together here. Their present tense stems are formed as follows:

Class I: The vowel *-a-* is added into the root before the root vowel; then *-a-* is added after the root.

Examples: √भृ *bhṛ* 'to carry', root vowel: *-ṛ-*; present stem भर- *bhara-*.
(Next to another vowel, the vowel *-ṛ-* becomes the consonant *-r-*; see 'Semivowels', Chapter 2.)

√बुध् *budh* 'to awake', root vowel *-u-*; present stem बोध- *bodha-*.
(Note: *-a-* inserted before *-u-* –› **-au-*, which appears as *-o-*; see 'Complex Vowels', Chapter 2.)

Class IV: The root itself remains as it is; *-ya-* is added to it.
Example: √हृष् *hṛṣ* 'to be excited'; present stem हृष्य- *hṛṣya-*.

Class VI: Either: the root itself usually remains as it is; *-a-* is added to it.
Example: √वशि् *viś* 'to enter'; present stem वशि- *viśa-*.
Or: a nasal is added before the final consonant of the root; *-a-* is added to it.
Examples: √मुच् *muc* 'to release' –› present stem मुञ्च- *muñca-*.
√वदि् *vid* 'to find' –› present stem विन्द- *vinda-*.
√लुप् *lup* 'to take, steal' –› present stem लुम्प- *lumpa-*.

Note that which one of the nasals appears in Class VI roots depends on the nature of their final consonants: the palatal nasal *ñ* is added in front of a palatal stop, the dental nasal *n* in front of a dental stop, etc.

Combining these verbal stems with the endings introduced above, we arrive at the paradigm (i.e. the complete list of forms) of the present indicative active of these verbs. Take for example √भृ 'to carry':

	Singular	Dual	Plural
1st	भरामि *bharāmi*	भरावः *bharāvaḥ*	भरामः *bharāmaḥ*
2nd	भरसि *bharasi*	भरथः *bharathaḥ*	भरथ *bharatha*
3rd	भरति *bharati*	भरतः *bharataḥ*	भरन्ति *bharanti*

Present active indicative of √भृ 'to carry'

Note that the **first-person forms in all numbers contain a long *-ā-*** before the ending: *bharāmi*, not +*bharami* etc. This is the case across all Class I, IV and VI verbs (as well as Class X –› Chapter 7).

TECHNICAL NOTE: *SANDHI*

When Sanskrit words appear in a sentence, the final sound of each word changes slightly according to what sound the next word begins with. This process is called *sandhi* and will be explained in detail in Chapters 11, 13 and 16. Two frequent *sandhi* manifestations will be introduced already at

this point: 1) word-final *-m* appears as *-m* when the next word begins with a vowel, but as *anusvāra* (nasalised *-ṃ* –› Chapter 1) when the next word begins with a consonant. Thus we find e.g. किम् अत्र *kim atra* 'what (is) here?', but किं तत्र *kiṃ tatra* 'what (is) there?' This difference is made throughout the exercises from now on. 2) Word-final *-s* sometimes appears as *-s*, but may also appear in a variety of other forms. When a word stands on its own with nothing else following it, *-s* appears as *visarga* (i.e. *-ḥ*). This book will follow the convention that all words originally ending in *-s* are introduced in their sandhied form, i.e. ending in *-ḥ*. (This has already been done in some of the verbal endings, which underlyingly are **-vas, *-thas, *-tas and *-mas*.)

Sandhi* of *-m* and *-s
Word-final *-m* appears as *-m* when the next word begins with a vowel, but as *-ṃ* when the next word begins with a consonant: किम् अत्र *kim atra*, but किं तत्र *kiṃ tatra*.
When a word ending in *-s* is not followed by another word, that *-s* appears as *-ḥ*.

VOCABULARY

√भृ *bhṛ*	(I भरति *bharati*)	'to bear, carry'
√स्मृ *smṛ*	(I स्मरति *smarati*)	'to remember'
√हृ *hṛ*	(I हरति *harati*)	'to take'
√बुध् *budh*	(I बोधति *bodhati*)	'to wake up; to understand'
√स्निह् *snih*	(IV स्निह्यति *snihyati*)	'to be attached to, feel affection for, love' (+ Loc)
√दृश् *dṛś*	(IV irreg. पश्यति *paśyati*)	'to see'
√हृष् *hṛṣ*	(IV हृष्यति *hṛṣyati*)	'to be excited, happy'
√विद् *vid*	(VI विन्दति *vindati*)	'to find'
√मुच् *muc*	(VI मुञ्चति *muñcati*)	'to release, free'
√लुप् *lup*	(VI लुम्पति *lumpati*)	'to rob'
√क्षिप् *kṣip*	(VI क्षिपति *kṣipati*)	'to throw'
√लिख् *likh*	(VI लिखति *likhati*)	'to write'
√विश् *viś*	(VI विशति *viśati*)	'to enter'

EXERCISES

1) Conjugate the following verbs in the present indicative active. (Write them down (either in *devanāgarī* or transliteration) if you find that helpful.)

a) √मुच्
b) √विश्
c) √हृष्
d) √स्मृ
e) √बुध्

2) Transliterate, identify and translate the following forms.

Example: स्मरति –› *smarati*, 3rd person singular of √स्मृ 'to remember': 'he/she remembers'

१) बोधति
२) भरथ
३) हरसि
४) विशावः
५) स्मरन्ति
६) क्षिपथ
७) स्निह्यतः
८) मुञ्चथः
९) भरामि
१०) हृष्यथ
११) क्षिपतः
१२) विशामः
१३) लुम्पन्ति
१४) विन्दावः
१५) स्निह्यामः
१६) पश्यथ
१७) स्मरावः
१८) लिखथ
१९) पश्यसि

3) **Translate into English** (it will help to insert pronouns such as 'it' or 'them' where necessary).

१) विन्दामि हृष्यामि च ।

२) अपि भरसि भरति वा ।

३) स्निह्यामि न तु स्निह्यसि ।

४) किम् अत्र विशतः ।

५) न तु बोधसि ।

६) अत्र विशावः तत्र च विशथः ।

७) अपि पुनर् स्मरथ ।

८) विशामि न तु पश्यसि ।

९) विशामः । किं न पश्यसि ।

4) **Translate into Sanskrit. Remember where to place the postposed forms. Put the verb last in its phrase.** (–› Chapter 6 for more on word order.) **Example:** He throws again. –› पुनर् क्षिपति ।

a) We take.
b) She goes again.
c) Both of you are happy.
d) I understand.
e) We remember and understand.
f) They go there and do not enter here.
g) Are you awake?
h) The two of us do not see.
i) What do the two of them see?
j) He is writing.
k) He writes.
l) She is writing.

CHAPTER 5
Road Map: Nominals

DEFINITION

The category of 'nominal' forms includes several kinds of word:

- **nouns**, also called substantives (such as *forest, girl, soul, idea*)
- **pronouns** (such as *it, I, you, which, whoever*)
- **adjectives** (such as *beautiful, rare, old*)
- **participles** (adjectives formed from verbs, such as *running*, as in *running water* or *I see the boy running down the street*)

These four kinds of word are grouped together because, as we will see, they have similar grammatical features. As with verbs, there are two things to look at: what kind of grammatical information nominal forms express, and how they express it. And again as with verbs, nouns in English and Sanskrit express the same kind of information, but do so in different ways.

The three grammatical categories that nominal forms express (or, to use the technical term, that they are marked for) are **case**, **number** and **gender**.

1) CASE

Nominal forms can play various roles in a sentence; **case** is the name for the way in which a language marks these roles. Look at the following English examples.

The knife lies on the table. – He cuts the cake **with a knife.**
The city lies on a hill. – She is coming **from the city**. – She is going **to the city**.

English frequently marks what role a noun is playing by using a *preposition* – such as *with* (used above for an instrument with which something is done), *from* (used above for a source or starting-point) or *to* (e.g. for a goal or aim). For some roles, such as the *subject* of a sentence (that which the sentence 'is about', so to speak) English does not add any preposition, but marks the case role by means of word order: in sentences such as 'The man bites the dog' and 'The dog bites the man'

only the order of the words tells us who is biting (the subject) and whom he bites (the object); the forms of 'the man' and 'the dog' remain exactly the same.

In Sanskrit, on the other hand, these various roles are marked through the addition of case endings. Compare the set of words below:

by the warrior	*for* the warrior	*of* the warrior
क्षत्रियेण *kṣatriyeṇa*	क्षत्रियाय *kṣatriyāya*	क्षत्रियस्य *kṣatriyasya*

Note how this is parallel to what we saw in verbs: there, too, English typically adds pronouns before the verb (*write* –› *they write*), while Sanskrit adds endings onto the verbal stem (√लिख् *likh* –› लिखन्ति *likhanti* 'they write').

Sanskrit has eight cases. Actual endings that these cases are marked by (such as *-eṇa*, *-āya*, *-asya* above) will not be introduced for another chapter, but what follows is a list of the main **usages** of the eight Sanskrit cases. Read it through, memorise the facts given in the Nutshell at the end of the chapter and use this list for future reference. If the names of the cases are unfamiliar to you: all are stressed on the first syllable, with the exception of the accúsative and the instruméntal.

a. **Nominative:** used for the **subject** of a sentence – what the sentence 'is about' – and for anything referring to that subject.

1) **The cat** scratches the thief.
2) **The dog** sleeps.
3) **He** is **the king**.
4) **She** is **wise**.
5) **She** became **queen**.
6) **He** did this **as king**.
7) **They** are seen by the king.

Note that in sentences 3–6, there is not just the subject but there also are words that refer to the subject. As such, they also stand in the nominative case. (They are said to 'agree' with the subject; see more on 'agreement' below.) Sentences 1–6 contain an active verb; in active sentences, the subject is the 'doer' or 'agent'. In sentences with passive verbs, such as 7, the subject is the 'done to' or 'patient'.

b. **Vocative**: this case is used to address someone.

1) **O king**, the guests have arrived.
2) **Old man**, why do you sit beside the road?

c. **Accusative**: usually expresses the **direct object** of a verb, i.e. that which is affected by the action of the verb (1, 2). It is also used to express the **goal of a motion** (3):

1) The cat scratches **the thief**.
2) The gods grant **a favour**.
3) The sage goes **to the forest**.

Sanskrit uses the accusative singular of adjectives (and also nouns) to form **adverbs** –› Chapter 9 for details. Verbs that take accusative direct objects are called **transitive.**

d. **Instrumental**: as the name suggests, this case expresses the **instrument with which** something is done. This can be an instrument in the strict sense of the word (1, 2). Together with a verb in the passive voice (–› Chapter 3), the instrumental is also used to refer to the **person by whom** something is done (3). Thirdly, we find the instrumental employed to refer to people **together with whom** something is done (4). Note that in English, too, the instrument and the accompanier are marked in the same way (i.e. by means of the preposition 'with').

1) He cuts the cake **with a knife**.
2) We see **with our eyes**.
3) The cake was made **by her**.
4) He went into the forest **with his friends**.

e. **Dative**: the dative basically has two uses. It denotes someone **to whom** the action of the verb is somehow relevant, who is indirectly involved in this action (1, 2). Over time, this function is mostly taken over by the genitive (see below). Instead, the ***dative of purpose*** makes up much of the uses of this case: a noun that expresses the purpose of an action stands in the dative; this noun can be either a thing/an object (3) or another action (4). As a rule of thumb, one can thus expect to translate a Sanskrit dative into English by means of **'for'** or **'to'**.

1) I bow **to you**.
2) They showed it **to him**.
3) She is striving **for peace**.
4) I give this to you **for safe-keeping**.

f. **Ablative**: this case expresses the **source** of an action – whether the **place from which** (1) a movement originates, the **time from which** (2) something is done, a **person from whom** something proceeds (3), or any **reason for/because of which** (4) something takes place. In short, ablatives usually have to be translated into English using **'from'** or **'out from/out of'**.

1) We came **from/out of the city**.
2) They had been walking **from/since dawn**.
3) We heard this **from him**.
4) He acted **out of/from anger**.

g. **Genitive**: the basic function of the genitive is to give more information about another noun. It then usually has to be translated as **'of'**.

the house **of the king**
the children **of my friend**
a part **of the sacrifice**
the strength **of the enemy**

When used with 'to be' (as in 'A is of B') it expresses the idea of possession:

A son is **of him**. –› '**He** has a son.'

As mentioned above, the Sanskrit genitive takes over some functions of the dative, and thus is found to express someone indirectly involved in or concerned with an action: where English would say 'she did something good/bad **for** or **to** him', Sanskrit may use a genitive and literally say +'she did something good **of** him'. As this is ungrammatical in English, this kind of genitive needs to be translated with '**for**' or '**to**', like a dative. Finally, the genitive may be used to express the agent of a passive verb: +'this was done **of** him' must be translated as '**by** him'.

h. **Locative**: as indicated by the name, this is the case used to express a location – or, more generally put, any place in space or time **in, on, at** or **near** which something takes place (1–3). In the dual or plural, it can express the idea of **among** (4). It can also express the goal of a motion (then referred to as 'pregnant locative'), and in this usage partly overlaps with the accusative (5).

(1) The man is sitting **in the forest**.
(2) We sacrifice to the gods **in the morning/at sunrise**.
(3) This happened **at the beginning** of the story.
(4) He is the greatest **among the gods**.
(5) She went **into the forest.**

As stated above in the section on the accusative, verbs that take their direct object in the accusative are called transitive. A number of Sanskrit verbs, however, can take what would be direct objects in English (such as 'you fear *me*', 'he loves *her*') in cases other than the accusative: √स्निह् *snih* 'to love', for example, expresses its object in the locative, while √भी *bhī* 'to fear' takes objects in either the genitive or ablative. Whenever a verb takes its objects in a case that is perhaps unexpected from an English point of view, this will be indicated where verbs are introduced (e.g. in a dictionary or word list).

General remarks

Because of its regular use of endings or 'inflections' to express concepts such as case, number and gender in nouns, or person, tense etc. in verbs, Sanskrit is called an **inflected language**.

The order in which the cases are listed in this book is that traditionally used by Sanskrit grammarians. As you will see when you are introduced to case endings, this order is useful because cases whose forms are identical stand right next to one another. The vocative is not traditionally included in that list, which is why some grammars add it right below the nominative, to which it is often identical, or to the end of the list after the locative. This book does the former.

> The main way in which Sanskrit scholars referred to the Sanskrit cases is simply as 'first', 'second' and so on. The names that Western scholars use describe what a case typically expresses – the instrumental case marks a noun as an instrument, the locative case marks it as a 'location' or *place where*, and so on. As these terms are taken from Latin, they are not always useful to language students nowadays. Yet very briefly: the nominative literally is the 'naming case' (it names the subject, that which the sentence 'is about'); the dative literally is the 'giving case' (so-called because a typical and frequent dative usage is found in 'I give something *to you* '); and the ablative literally is the 'carry-away-from case', i.e. the case indicating the source, or *that from which* an action originates. The names for accusative and genitive have a more complicated history and are not very helpful for understanding what these cases do.

2) NUMBER

The (grammatical) number of a noun expresses how many of something there are. Just like the verbs, Sanskrit nouns differentiate between singular, dual and plural, denoting one, two and more than two, respectively. Once again, Sanskrit marks number by the use of endings added to the word in question. Compare the following:

राजा *rājā* 'king' (Nom Sg)
राजानौ *rājānau* '(exactly) two kings' (Nom Du)
राजानः *rājānaḥ* '(more than two) kings' (Nom Pl)

Note that, in the majority of its nouns, English actually does the same to mark number: singulars such as *forest, soul* or *princess* are contrasted with the plurals *forest**s***, *soul**s***, *princess**es***.

3) GENDER

Just as 'number', when used in grammatical terminology, refers to the number of things *as expressed by the form of a word*, so does the term 'gender' refer to the *grammatical* gender of a word. Sanskrit has three grammatical genders: masculine, feminine and neuter. This is also the case in English. Yet here gender is visible only in one kind of word, namely in pronouns: because we would refer to any biologically male being as 'he', any female as 'she' and any thing or abstract as 'it', we say that these three groups are of masculine, feminine and neuter gender, respectively.

I see the man.	**He** is standing in the street.
I see the woman.	**She** is standing in the street.
I see the car.	**It** is standing in the street.

Apart from this, the main difference between grammatical gender in English and Sanskrit is that the gender of many Sanskrit words cannot be predicted from their meaning, as it can in English: Sanskrit words referring to men are usually grammatically masculine and words referring to women usually grammatically feminine, but there are also words for people that are neuter (such as मित्र- *mitra-* 'friend'). Also, things and abstract concepts can have any of the three genders (वृक्ष- *vṛkṣa-* 'tree', for example, is masculine, नदी- *nadī-* 'river' is feminine and वन- *vana-* 'forest' is neuter).

THREE ASPECTS OF NOMINAL USAGE

a) Agreement

Whenever an adjective, participle or pronoun qualifies a noun, it has to **agree with** this noun in all of the three categories nouns are marked for: case, number and gender. For example, while nouns have one gender inherent to them, adjectives, participles and pronouns have forms for all three genders and can thus appear in the gender of the noun they are qualifying:

English:	***a beautiful boy***		***a beautiful girl***		***a beautiful forest***	
Sanskrit:	शोभनः	बालः	शोभना	कन्या	शोभनम्	वनम्
	śobhanaḥ	*bālaḥ*	*śobhanā*	*kanyā*	*śobhanam*	*vanam*
	beautiful$_{\text{Masc}}$	boy	beautiful$_{\text{Fem}}$	girl	beautiful$_{\text{Ntr}}$	forest

In these examples, the nominative singular ending *-aḥ* marks a masculine noun and adjective, *-ā* a feminine and *-am* a neuter. The same principle of agreement also applies to the other grammatical categories: if the case or number of a noun changes, so must the case and number of the adjective qualifying that noun.

Nominative singular		Genitive singular		Genitive plural	
शोभनः	बालः	शोभनस्य	बालस्य	शोभनानाम्	बालानाम्
śobhanaḥ	*bālaḥ*	*śobhanasya*	*bālasya*	*śobhanānām*	*bālānām*
beautiful$_{\text{Masc.Nom.Sg}}$	boy$_{\text{Nom.Sg}}$	beautiful$_{\text{Masc.Gen.Sg}}$	boy$_{\text{Gen.Sg}}$	beautiful$_{\text{Masc.Gen.Pl}}$	boy$_{\text{Gen.Pl}}$
'the beautiful boy'		'of the beautiful boy'		'of the beautiful boys'	

b) Stems/Declensions

A nominal form without any case ending is called a **stem**. There are several sets of endings used to make the noun forms described above. Which set of endings is added to a given noun stem is determined by the final sound of that stem: if a noun stem ends in e.g. *-a*, it is called an *a*-stem, and *a*-stem endings are added to it. If it ends in an *-s*, it is called an *s*-stem, and consonant-stem endings are added to it (the same endings that would also be added to a noun stem that ends in any other consonant). Pronouns have yet other endings to express these same concepts. Whenever a noun stem is listed without any case ending, this is indicated by means of a hyphen, as in वृक्ष- *vṛkṣa-* 'tree' (as opposed to e.g. वृक्षः *vṛkṣaḥ*, the nominative singular form).

Sanskrit thus has different ways of expressing the same information; and therefore, forms that agree grammatically do not need to have identical-looking endings: for example, the feminine *ī*-stem noun नारी- *nārī-* 'woman' has a nominative singular नारी *nārī*; when it stands together with the pronoun स- 'this' and the adjective शोभन- *śobhana-* 'beautiful', these need to appear in their feminine form, and we thus get Nom Sg सा शोभना नारी *sā śobhanā nārī*, Gen Sg तस्याः शोभनायाः नार्याः *tasyāḥ śobhanāyāḥ nāryāḥ*, Gen Pl तासां शोभनानां नारीणाम् *tāsāṃ śobhanānāṃ nārīṇām* etc.

> The various declensions are introduced over the course of the book: *a*-stems (Chapter 6), *ā*-stems (Chapter 9), *ī*- and *ū*-stems (Chapter 13), dental and palatal stems (Chapter 15), *s*-stems (Chapter 24), *vant-*/*mant-* and *ant*-stems (Chapter 25), *i*- and *u*-stems (Chapter 26), *ṛ*-stems and *n*-stems (Chapter 29), stems in *-(ī)yas-* and *-vas-* (Chapter 35). Then there are 3rd-person pronouns (Chapters 20, 22, 39) and 1st- and 2nd-person pronouns (Chapter 32).

c) Articles and Possessive Pronouns

English has two kinds of article: the definite article 'the', and the indefinite article 'a' or 'an'. The definite article is used whenever something known is referred to, the indefinite when no more information is available about something: 'There's the cat!' implies the speaker has seen or mentioned said cat previously. 'There's a cat!' just points out the existence of an animal that is not further known or familiar to the speaker.

Sanskrit does not have a regular article; hence we need to decide from the context whether a word such as नरः *naraḥ* should be translated as 'a man' or 'the man'. Sometimes, when referring to someone

or something mentioned earlier in a narrative, Sanskrit may use the pronoun स *sa* 'he, this one', as in स नरः *sa naraḥ*, to express 'this (man), the same one as before'. (–› Chapter 20 for more details on स *sa*.)

Also, while English usually employs possessive pronouns in expressions such as 'a girl and *her* mother' or 'a boy and *his* friends' or '*our* house is beautiful', Sanskrit does not. Rather, it would literally say 'girl and mother' or 'boy and friends' or 'house is beautiful'; the reader or listener then needs to infer from the context that the mother mentioned is likely to be the girl's own mother, and so on.

'POSTPOSITIONS'

English typically uses prepositions to express what case a noun stands in (*of* the man, *for* the child etc.), while Sanskrit employs case endings to do that. Yet Sanskrit also has a small number of *post*positions that express or support case function. (Prepositions get their name from the fact that they are put *pre-* (i.e. before) the noun; *post*positions are put *post* (i.e. *after*) it.) The three of these in most frequent use are सह *saha* 'together with' (+ a noun in the instrumental), विना *vinā* 'without' (+ a noun in the instrumental, accusative or ablative) and प्रति *prati*: 'towards; concerning, about' (+ a noun in the accusative).

मित्रैः	सह	गृहं	प्रति	गच्छति
mitraiḥ	*saha*	*gṛhaṃ*	*prati*	*gacchati*
friend$_{\text{InstrPl}}$	with	house$_{\text{AccSg}}$	towards	go$_{\text{3rdSgPres}}$

'He goes towards the/his house with his friends.'

THE NUTSHELL: NOMINAL FORMS		
Nominals include: nouns/substantives, pronouns, adjectives, participles.		
Case	**Number**	**Gender**
Nominative (Nom): subject Vocative (Voc): o…! Accusative (Acc): dir. object, goal Instrumental (Instr): with, by Dative (Dat): for/to Ablative (Abl): (out) of, from Genitive (Gen): of; for/to Locative (Loc): in, on, at; into	Singular (Sg) Dual (Du) Plural (Pl)	Masculine (Masc/m.) Feminine (Fem/f.) Neuter (Ntr/n.)
Note: – Substantives have one 'inherent' gender. Pronouns, adjectives and participles have different forms for each gender. – 'Number' and 'gender' are grammatical terms. Grammatical gender and biological sex often do not overlap.		

REVIEW QUESTIONS

1) What kinds of nominal forms are there?
2) Which three grammatical categories are Sanskrit nouns marked for?
3) Which eight cases does Sanskrit have?
4) Which three numbers does the Sanskrit noun have?
5) What does the grammatical term 'agreement' mean?
6) Which usages does the ablative case have?
7) Which usages does the instrumental case have?
8) What is the direct object? What case does it stand in?
9) Give an example of an English noun, an adjective and a participle. What is the main difference between adjectives and nouns? Between adjectives and participles?
10) How is the difference between 'the man' and 'a man' expressed in Sanskrit?

VOCABULARY

(All nouns in this list are given in the nominative case form, which consists of the stem and the NOM SG ending *-ḥ* for masculine nouns and *-m* for neuter nouns.)

नगरम् *nagaram* (n.)	'city, town'
पुरम् *puram* (n.)	'city, town'
ग्रामः *grāmaḥ* (m.)	'village'
गृहम् *gṛham* (n./m.)	'house'
वनम् *vanam* (n.)	'forest'
वृक्षः *vṛkṣaḥ* (m.)	'tree'
क्षेत्रम् *kṣetram* (n.)	'field'
अश्वः *aśvaḥ* (m.)	'horse'
सिंहः *siṃhaḥ* (m.)	'lion'
व्याघ्रः *vyāghraḥ* (m.)	'tiger'
वेदः *vedaḥ* (m.)	'knowledge'
धर्मः *dharmaḥ* (m.)	'(religious) duty, law'
वचनम् *vacanam* (n.)	'word, speech'
देवः *devaḥ* (m.)	'god; lord'
नरः *naraḥ* (m.)	'man'
क्षत्रियः *kṣatriyaḥ* (m.)	'warrior'

(continued overleaf)

मित्रम् *mitram* (n.)	'friend'
बालः *bālaḥ* (m.)	'child, boy'
सह *saha*	'with' (postposed, + Instr)
विना *vinā*	'without' (postposed, + Instr, Abl or Acc)
प्रति *prati*	'towards; against' (postposed, + Acc)
नाम *nāma*	(Indc) 'called…; supposedly, in name'
सदा *sadā*	(Indc) 'always'
एव *eva*	(Indc) 'alone, only, just' (postposed; emphasises what precedes)
एवम् *evam*	(Indc) 'thus, so'
इह *iha*	(Indc) 'here'
इव *iva*	(Indc) 'as, like' (postposed, used in comparisons)

Mnemonics: *eva* empha-sises; *iva* means 'like' (or: '*iva* like a diva'); *iha* means 'here'. Remember the frequent phrase *evam uktvā* 'having spoken thus, having said this'.

EXERCISES

1) Identify all underlined forms in the following two texts: using the Sanskrit case categories, which case do they stand in?

The Alarming Spread of Poetry

To the thinking man there are few things more disturbing than the realisation that we are becoming a nation of minor poets. In the good old days poets were for the most part confined to garrets, which they left only for the purpose of being ejected from the offices of magazines and papers to which they attempted to sell their wares. Nobody ever thought of reading a book of poems unless accompanied by a guarantee from the publisher that the author had been dead at least a hundred years. Poetry, like wine, certain brands of cheese, and public buildings, was rightly considered to improve with age; and no connoisseur could have dreamed of filling himself with raw, indigestible verse, warm from the maker.

Today, however, editors are paying real money for poetry; publishers are making a profit on books of verse; and many a young man who, had he been born earlier, would have sustained life on a crust of bread, is now sending for the manager to find out how

the restaurant dares try to sell a fellow champagne like this as genuine Pommery Brut. Naturally this is having a marked effect on the life of the community. Our children grow to adolescence with the feeling that they can become poets instead of working. Many an embryo bill clerk has been ruined by the heady knowledge that poems are paid for at the rate of a dollar a line. All over the country promising young plasterers and rising young motormen are throwing up steady jobs in order to devote themselves to the new profession. On a sunny afternoon down in Washington Square one's progress is positively impeded by the swarms of young poets brought out by the warm weather. It is a horrible sight to see those unfortunate youths, who ought to be sitting happily at desks writing 'Dear Sir, Your favour of the tenth inst. duly received and contents noted. In reply we beg to state …' wandering about with their fingers in their hair and their features distorted with the agony of composition, as they try to find rhymes to 'cosmic' and 'symbolism'.

(P. G. Wodehouse)

The Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!'

He took his vorpal sword in hand:
Long time the manxome foe he sought –
So rested he by the Tumtum tree,
And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! and through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

'And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!'
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

(Lewis Carroll)

2) **Read and transliterate the following. Using the context of each sentence, guess the case/form of the words in bold. Translate the entire sentence.** Remember: words in the vocabulary were given in the nominative case. In the NTR, NOM and ACC are identical.

१) बालः **अश्वं** मुञ्चति ।

२) एवं नरः **बालं पुरे** विन्दति ।

३) बालः एव **अश्वेन** सह पुरं प्रति गच्छति ।

४) किं **ग्रामं** प्रति भरन्ति ।

५) **नराः गृहं** विशन्ति ।

६) सिंहः व्याघ्रः च **नरस्य** गृहं प्रति गच्छतः ।

७) **ग्रामात्** नरः बालः च **पुरं** प्रति गच्छतः ।

८) नरः **बाले** स्निह्यति ।

९) अपि सिंहः **क्षेत्रात्** वनं प्रति गच्छति ।

१०) बालः **अश्वेन** विना ग्रामं विशति ।

3) **Review exercise: translate the following words into English or Sanskrit, respectively.**
Examples: √लिख् – 'to write'; **विशति** – 'he enters'; and – **च**/*ca*

1) there
2) √भृ

3) to remember
4) सिंहः
5) किम्
6) friend
7) अत्र
8) इच्छति
9) वेदः
10) पश्यति
11) √बुध्
12) क्षत्रियः
13) he releases
14) तु
15) he goes
16) tiger
17) √लुप्
18) वा

READING

Read and use the grammatical descriptions given in subscript to help you understand the structure of the text. Compare the Sanskrit cases with their English translations, and look at the agreement between nouns and participles or adjectives.

हनुमद्-वचनात्	एव	सुग्रीवेण	समागतः
Hanumān-word$_{\text{AblSg}}$	indeed	Sugrīva$_{\text{InstrSg}}$	having-come-together$_{\text{NomSgMascPtc}}$

महा-बलः	रामः	सुग्रीवाय	सर्वम्	तत्	अशंसत् ।
great-strengthed$_{\text{NomSgMasc}}$	Rāma$_{\text{NomSg}}$	Sugrīva$_{\text{DatSg}}$	all$_{\text{AccSgNtr}}$	this$_{\text{AccSgNtr}}$	tell$_{\text{3rdSgImpf}}$

ततः	वानर-राजेन	सर्वम्	वैर-अनुकथनम्	प्रति	रामाय	आवेदितम् ।
then	monkey-king$_{\text{InstrSg}}$	all/whole$_{\text{NomSgNtr}}$	feud-report$_{\text{AccSg}}$	concerning	Rāma$_{\text{DatSg}}$	made-known$_{\text{NomSgNtr}}$

'From/because of Hanumān's advice (Abl), having met (Nom) with Sugrīva (Instr), great-strengthed Rāma (Nom) said to Sugrīva (Dat) all this (Acc). And by the king of the monkeys (Instr), all (Nom) concerning the feud-story (Acc) [was] made known (Nom) to Rāma (Dat).' (More idiomatic: 'Following Hanumān's advice, strong Rāma met with Sugrīva and told him all this. And the king of the monkeys revealed to Rāma the entire story of this feud.') (Based on *Rāmāyaṇa* 1.47–9.)

Note: It is because the participle समागतः 'having come together (with)' stands in the masculine nominative singular that we know that it agrees with रामः, which is grammatically masculine and also stands in the nominative singular. The same applies to वैर-अनुकथनम् *vaira-anukathanam*, आवेदितम् *āveditam* and सर्वम् *sarvam* – all are in the accusative singular, and the latter two appear in their neuter form because they agree with the noun वैर-अनुकथनम् *vaira-anukathanam* 'feud-report, report of the feud', which is intrinsically neuter.

CHAPTER 6
a-Stems

A-STEM NOUNS

All noun stems ending in the same sound share a set of endings. This chapter introduces stems ending in *-a*, also called *a*-stems. These form the largest group of nouns in Sanskrit. They are always either masculine or neuter. The list of all case forms of a given noun is called the **paradigm**. Below is the paradigm of the *a*-stem noun देव- *deva-* (m.) 'god'. (Larger fields containing just one form indicate that this one form is used for more than one case.)

	Singular	Dual	Plural
Nominative (Nom)	देवः *devaḥ*	देवौ *devau*	देवाः *devāḥ*
Vocative (Voc)	देव *deva*		
Accusative (Acc)	देवम् *devam*		देवान् *devān*
Instrumental (Instr)	देवेन *devena*	देवाभ्याम् *devābhyām*	देवैः *devaiḥ*
Dative (Dat)	देवाय *devāya*		देवेभ्यः *devebhyaḥ*
Ablative (Abl)	देवात् *devāt*		
Genitive (Gen)	देवस्य *devasya*	देवयोः *devayoḥ*	देवानाम् *devānām*
Locative (Loc)	देवे *deve*		देवेषु *deveṣu*

Masc. *a*-stem noun: देव- 'god'

Most of these endings are also used by *a*-stem nouns that are of neuter gender, such as वन- *vana-* (n.) 'forest'. Neuter nouns always have identical forms for nominative and accusative (and often also the vocative) within each number. The only cases in which they are formally different from masculine nouns of the same declension are nominative, vocative and accusative. In the case of *a*-stems, the Acc Sg Ntr is identical to its masculine counterpart.

	Singular	Dual	Plural
Nom	वनम् *vanam*	वने *vane*	वनानि *vanāni*
Voc	वन *vana*		
Acc	वनम् *vanam*		
Instr	वनेन *vanena*	वनाभ्याम् *vanābhyām*	वनैः *vanaiḥ*
	etc.	etc.	etc.

Ntr. *a*-stem noun: वन- 'forest'

Memorise these forms. Recite the paradigm aloud. You may also find it useful to write each form on its own flash card or use the electronic flash cards available via the *Cambridge Introduction to Sanskrit* website at www.cambridge-sanskrit.org.

A-STEM ADJECTIVES

The above are *a*-stem *nouns*. There also are *a*-stem *adjectives*. As was mentioned in the Road Map in Chapter 5, adjectives have different forms for each of the three genders. Masculine *a*-stem adjectives have the same endings as masculine *a*-stem nouns, and neuter *a*-stem adjectives the same as neuter *a*-stem nouns. Thus, the NOM SG forms of an adjective such as प्रिय- *priya-* 'dear' are masculine प्रियः *priyaḥ* and neuter प्रियम् *priyam*. The feminines of most *a*-stem adjectives follow the paradigm of *ā*-stems (read 'long-*ā*-stems'), but some have *ī*-stem ('long-*ī*-stem') forms. As those stems will not be introduced until Chapters 9 and 13, respectively, only the masculine and neuter forms of adjectives will be used for now.

–› Chapter 9 for more on adjective formation.

DICTIONARY MATTERS

While some dictionaries will list nouns by their actual nominative form (such as 'नरः *naraḥ* "man'"), others provide the stem and gender for nouns ('नर- *nara-* (m.) "man'"). It is customary to give just the stem for adjectives ('प्रिय- *priya-* "dear'"); their forms/endings can be predicted from their stem. Yet in those cases where an *a*-stem adjective has an *ī*-stem feminine, this information is given specifically (such as 'सुन्दर- *sundara-* f. *-ī* "beautiful'", or as सुन्दर- *sundara-*, f. सुन्दरी- *sundarī-*, with the f. standing for 'feminine').

RETROFLEXION OF *N*

We should look at one more formal phenomenon that affects the case endings just introduced. In some nouns, the endings that include an *-n-* (Instr Sg *-ena*, NomVocAcc Pl Ntr *-āni* and Gen Pl *-ānām*) appear as *-eṇa*, *-āṇi* and *-āṇām*, respectively, including a retroflex *-ṇ-* instead of its dental counterpart *-n-*. The rule behind this is as follows:

> *n* turns into *ṇ*
> after *r, ṛ, ṝ* and *ṣ* anywhere within the same word,
> unless the *n* is followed by a stop
> or stands at the end of the word
> or unless a dental, palatal or retroflex stop, or *s* or *ś*, stands anywhere between the two.

Thus, in contrast to e.g. Instr Sg वनेन *vanena*, Gen Pl वनानाम् *vanānām* and NomVocAcc Pl वनानि *vanāni* (from वन- *vana-* (n.) 'forest'), we find Instr Sg मित्रेण *mitreṇa*, Gen Pl मित्राणाम् *mitrāṇām* and NomVocAcc Pl मित्राणि *mitrāṇi* (from मित्र- *mitra-* (n.) 'friend').

> The following is happening here: *r, ṛ, ṝ* and *ṣ* are all sounds that leave the tongue in a more or less retroflex (i.e. 'curled back') position. Unless a sound intervenes that forces the tongue into a different position, an *-n-* in the same word then also becomes retroflex. Sounds forcing the tongue into a new position include dental and palatal sounds (for which the tongue needs to be in a different position to start with), or retroflex stops (having pronounced which, the tongue uncurls). Also, if the *-n-* stands before a stop, such as *-t-*, this stop prevents the *-n-* from changing.
>
> –› Pp. 390–2 in the Appendices for a more comprehensive account of these and other phenomena known as 'internal *sandhi* '.

SYNTACTIC NOTE: इति *ITI* AND DIRECT SPEECH

इति *iti* is a particle roughly equivalent to closing quotation marks. It is used to mark a preceding clause as a quotation/thought or an indirect statement: स सुखः इति वदति *sa sukhaḥ iti vadati* '"He [is] happy", he says' or 'He says that he is happy.' (√वद् *vad* I 'to say, speak'.) It is also used with single words: क्षत्रियः अर्जुनः इति *kṣatriyaḥ arjunaḥ iti* 'a warrior called "Arjuna"'.

The end of a quotation (etc.) is thus marked by इति *iti*. Sometimes, a question word (such as किम् *kim* or अपि *api* –› Chapter 3) or a vocative indicate the beginning of a quotation. Yet often there is

no visible marker to announce the beginning of a quotation. In a sentence such as जनाः गृहं विशति इति वदन्ति *janāḥ gṛhaṃ viśati iti vadanti* 'The people say, "He is entering the house"', we thus need to look at the syntax of the sentence to determine where the quotation, concluded by इति *iti*, starts.

Practical Note: Memorising Nouns

It is customary to list Sanskrit nouns by their stems: if you know a noun's stem and gender, you know how to form all its cases. Yet sometimes it is easier to remember nouns by their NOM SG forms: rather than memorising *a*-stems as e.g. नर *nara-* (m.) 'man' and मित्र- *mitra-* (n.) 'friend', you may find it easier to remember them as नरः *naraḥ* and मित्रम् *mitram*. If you find it confusing to memorise *a*-stems by their nominatives and all other nouns by their stems, stick to just stems; yet if the नरः *naraḥ*/मित्रम् *mitram* approach works for you, use it.

VOCABULARY

पुरुष- *puruṣa-* (m.)	'man; servant'
ईश्वर- *īśvara-* (m.)	'master, lord'
नृप- *nṛpa-* (m.)	'king, leader'
जन- *jana-* (m.)	'person'; PL: 'people'
दूत- *dūta-* (m.)	'messenger'
पुत्र- *putra-* (m.)	'son'
श्लोक- *śloka-* (m.)	'sound; fame; verse'
गुण- *guṇa-* (m.)	'(good) quality, virtue'
युद्ध- *yuddha-* (n.)	'fight'
ज्ञान- *jñāna-* (n.)	'knowledge, wisdom'
फल- *phala-* (n.)	'fruit; reward'
भूत- *bhūta-* (n.)	'living being, creature'
पाप- *pāpa-* (ADJ)	'evil, bad'
प्रिय- *priya-* (ADJ)	'dear; one's own'
दुःख- *duḥkha-*	(ADJ) 'unhappy'; (n.) 'sorrow, misery'
सुख- *sukha-*	(ADJ) 'happy'; (n.) 'pleasure, happiness'
शूर- *śūra-*	(ADJ) 'bold, mighty'; (m.) 'hero'
सर्व- *sarva-*	(PRON ADJ) 'each, all'
हि *hi*	(INDC) 'indeed, surely' (emphatic particle; sometimes best left untranslated)
इति *iti*	(INDC) marks the end of a clause, quotation or thought

EXERCISES

1) **Recite or write down the following paradigms.**
   a) the SG of गुण-
   b) the DU of श्लोक-
   c) the PL of दूत-
   d) the PL of फल-

2) **Identify and translate the following forms. Example: नरस्य** – GEN SG of **नर-**, meaning 'of a/the man'.
   १) पुरुषेण
   २) दूत
   ३) युद्धे
   ४) नृपात्
   ५) वेदाय
   ६) क्षेत्राणि
   ७) व्याघ्रैः
   ८) वचनेषु
   ९) शूरस्य
   १०) बालान्
   ११) ईश्वरः
   १२) गुणैः
   १३) फलेन
   १४) सुखौ नरौ
   १५) वनम्
   १६) क्षत्रियैः
   १७) पुरुष
   १८) जनान्
   १९) धर्मात्
   २०) ज्ञानेन
   २१) दूतम्
   २२) श्लोकानाम्
   २३) पुत्राणाम्
   २४) मित्रयोः
   २५) गृहात्
   २६) ईश्वराय
   २७) बालेन प्रियेण

3) **Identify the case that Sanskrit would use for the English expressions below, and translate them into Sanskrit.**

a) of the masters
b) through knowledge
c) in a forest
d) (I see) a lion
e) through fame
f) two words (were said)
g) the lion (roars)
h) o evil master!
i) to the city
j) for (the sake of) a reward
k) because of the fight
l) in the two fields
m) boys!
n) from the two houses
o) in the cities
p) for the people

4) **Translate into English.**

Note: In sentences of the type 'A is B', Sanskrit often does not use a form of 'to be'. In the English translation, a form of this verb may thus need to be inserted. For example: +*House big.* –› *The house is big.* Also, Sanskrit prose typically puts genitives in front of nouns they depend on (as in the English 'the master's (genitive) voice (main/"head" noun)'); verbs tend to appear last in a sentence. (See below for a more detailed account of this.)

१) ईश्वरस्य गृहं विशामः ।

२) बालः ईश्वरस्य गृहे किं करोति ।

३) बालौ अश्वाभ्यां सह वनं विशतः ।

४) बालाः पुरुषस्य वचनानि बोधन्ति हृष्यन्ति च ।

५) ईश्वर किम् इच्छसि ।

६) बालः देवस्य गुणान् स्मरति ।

७) शूरौ युद्धात् मित्रं भरतः ।

८) देवः अत्र वने इति बालः बोधति ।

९) नृपाय जनाः बालाः इव प्रियाः ।

१०) अपि बालस्य मित्राणि शूराणि पापानि वा ।

११) अश्वः नरं बालौ च वनात् नगरं प्रति भरति ।

१२) शूराः नराः अपि सिंहौ वने पश्यथ ।

१३) बालः मित्रस्य वचनानि न स्मरति ।

१४) अश्वाः युद्धात् हृष्यन्ति इति शूरः बोधति ।

२५) अपि नरः अश्वः च व्याघ्रान् पश्यतः ।

१६) ईश्वराः पापानां नराणाम् अश्वान् हरन्ति गृहान् च लुम्पन्ति ।

१७) वृक्षे एव फलानि पश्यामि ।

१८) इह युद्धे पापान् शूरान् च जनान् पश्यामि ।

READINGS

From this chapter on, the section 'Readings' will present excerpts from actual Sanskrit texts. Read them out loud and translate them into English. If you find this difficult, do not worry: that is normal. These texts were intended for audiences fluent in Sanskrit. Pay close attention to the grammar notes on the side and the vocabulary list given underneath each passage, and translating them will soon become easier.

There are several things that will be helpful to take into account.

Sanskrit Word Order

In Sanskrit prose, we tend to find the subject at or near the beginning of the clause, the verb at the end and the remainder of the sentence between them. Adjectives stand in front of the nouns that they agree with (such as पापः क्षत्रियः *pāpaḥ kṣatriyaḥ* 'the evil warrior'); so do genitive attributes (नृपस्य दूतः *nṛpasya dūtaḥ* 'the king's messenger'). Yet there is quite some flexibility, and the more important a word seems to an author, the closer to the beginning of the sentence it may stand. This prose word order is used in the **Exercise Sentences** of each chapter. Yet most of the **Readings** are not in prose but in *śloka* metre, in which word order is extremely varied. This means that each part of a sentence (the subject, the verb and so on) may stand in a number of positions – early on in a sentence, later in a sentence, and possibly quite far away from words that it is closely linked to, as e.g. an adjective that describes a noun. Therefore we must **pay close attention to verbal and case**

endings that tell us which function each word has in a sentence (the subject always stands in the nominative, an adjective that describes a noun will stand in the same case, number and gender as that noun etc.). If you do not understand a sentence, **look specifically for the verb**, which will probably tell you what the nouns in the sentence may be doing: if the verb is something like *to give*, you will want to know *who* gives *what* and *to whom*. If it is something like *to say* or *to talk*, ask e.g. *to whom? about what?* If *to go*, ask *where to? from where? with whom?* etc.

Punctuation

Sanskrit has almost no regular punctuation marks. Especially in metrical texts, where the signs । and ॥ are used to indicate the end of a metrical line or unit (rather than a sentence), it is up to us to see how long a sentence goes on, where it ends and where a new one starts. Some modern Sanskrit texts put in punctuation marks; wherever necessary, this book will remark on unexpected sentence breaks ('a new sentence begins at…') or sense breaks ('imagine a colon/dash/comma etc. at…') in the Notes to each passage.

Two Points on the Verb 'to be'

As was mentioned above, in sentences of the type 'A is B', Sanskrit often does not use a form of the verb 'to be': instead of 'the house is big', Sanskrit might say 'house big'. In translations into English, a form of 'to be' thus often needs to be supplied. Secondly, as mentioned in the section on case usage in Chapter 5, when the genitive is used together with a form of 'to be' (e.g. to literally say 'of him is a son'), it expresses possession: 'he has a son'.

Compounds

Sanskrit *very* frequently uses compound nouns, i.e. nouns consisting of two or more nominal stems put together (such as we also find in English *black-board* or *tooth-paste*). Translate them by identifying and translating the words they consist of and putting these together. In e.g. the second reading passage in this chapter, the word गोप्रदान- *gopradāna-* consists of the words गो- *go-* 'cow, cattle' and प्रदान- *pradāna-* 'gift', each of which is listed in the vocabulary. Together, they literally are a 'cattle-gift' – i.e. 'a gift (consisting) of cattle'.

Compounds will be systematically introduced in Chapter 14.

Translation: A General Observation

A point that applies to translating from any one language into another: you may have noticed that several words introduced so far were given more than one English translation. प्रति *prati*, for example, was translated both as 'towards' and as 'concerning'; √भृ *bhṛ* is both 'to carry' and 'to bear'; फल- *phala-* is both 'a fruit' and 'a reward'. The reason for this is that most words in one language correspond to the usages of more than one word in another language. प्रति *prati* is used both to

express the direction of a motion (e.g. going *towards* the forest) or the 'direction' or topic of a conversation (e.g. to talk *about* something). Sanskrit uses one verb, √भृ *bhṛ*, where English uses two to distinguish between *carrying a load* (where the act of carrying is neutral) and *bearing a burden* (a negative (and figurative) use of the idea of carrying something). फल- *phala-* is employed both for the *fruits* of a tree and the *fruits* of an action, and while English 'fruit' has the same range of meaning, we may sometimes want to be less poetic and talk about the *reward* or *result* of an action. This lack of a one-to-one correspondence between words is a regular occurrence across languages; in artful, literary language this may be even more noticeable. Furthermore, given that the literature composed in Sanskrit spans far more than a millennium, a time during which words may change their usage, the range of meanings associated with one Sanskrit word may be considerable. ('Extreme' examples of this will be introduced explicitly in the notes on पर- *para-* 'far' (Chapter 22) and √युज् *yuj* 'to link' (Chapter 30).) Thus, whenever you are reading a text in another language and are unsure how to translate a specific word, use the context to help you find the right translation. Think about e.g. the action of completing or finishing something: you *do* your homework, you *make* your bed, you *set* a table, you *prepare* a meal. You *talk* to someone, but you *say* something to someone. You talk about one *person*, but about several *people*; and so on.

In short: be prepared to find slightly different words with similar meanings (but other usages) whenever the translation you have memorised does not result in an idiomatic translation. This is the main challenge in translating *well*. It will become easier the more you translate.

In the vocabulary beneath each passage:

- Words are listed according to the traditional order of Sanskrit characters introduced in Chapters 1 and 2.
- **Nouns** are marked by reference to their gender (m./f./n.).
- **Verbs** are marked by reference to their class (I–X).
- **Participles** and other **adjectives** are marked as (Adj).
- **Pronouns** are marked as (Pron), **pronominal adjectives** are marked as (Pron Adj) – treat them as you would treat adjectives until their introduction in Chapters 20 and 22, respectively.
- **Adverbs** and other **indeclinable words**, which have one form only, are marked as (Indc); numerals (i.e. words for numbers) are marked as (Num).
- As is customary, words that appear in a certain form only at the end of a compound (Latin *in fine compositi*; –› Chapter 14 on compounds), are marked as (ifc).
- Wherever this is possibly helpful for understanding a compound listed in the vocabulary underneath a reading passage, members of the compound will be separated by hyphens.

READINGS

Brief introductions to the works from which the readings in this book are taken can be found on pp. 382–4 of the Appendices.

The Order of Life on Earth

द्विविधानि इह भूतानि त्रसानि स्थावराणि च ।

त्रसानां त्रिविधः योनिः अण्डस्वेदजरायुजाः ॥ १० ॥

त्रसानां खलु सर्वेषां श्रेष्ठाः नृप जरायुजाः ।

जरायुजानां प्रवराः मानवाः पशवः च (...) ॥ ११ ॥

Notes: Each line begins a new sentence.

10) l.1 Supply 'are', and read a sense break (a colon or dash, if you will) after भूतानि.

l.2 Supply 'is', and read a sense break after योनिः 'origin' (Nom Sg) – translate अण्ड-स्वेद-जरायु-जाः as '[they are] born (-ज-) from an egg (अण्ड-), sweat/heat (स्वेद-, referring to insects) or a womb (जरायु-)'.

11) l.1 Supply 'are' – सर्वेषाम् 'of all' (Gen Pl), agreeing with त्रसानाम्.

l.2 Supply 'are' – पशवः 'domestic animals' (Nom Pl Masc).

इह *iha* (Indc) – 'here, in this world'
खलु *khalu* (Indc) – 'certainly, indeed'
जरायु-ज- *jarāyu-ja-* (Adj) – 'born (*-ja-*) from a womb'
त्रस- *trasa-* (Adj) – 'moving'
त्रि-विध- *tri-vidha-* (Adj) – 'threefold, of three kinds'
द्वि-विध- *dvi-vidha-* (Adj) – 'twofold, of two kinds'
प्रवर- *pravara-* (Adj) – 'best'
महा-राज- *mahā-rāja-* (m.) – 'great king' (here addressing King Dhṛtarāṣṭra, to whom this all is said)
मानव- *mānava-* (m.) – 'man, human'
स्थावर- *sthāvara-* (Adj) – 'standing, stationary'
श्रेष्ठ- *śreṣṭha-* (Adj) – 'best'

Mahābhārata 6.4.10–11 [x]

The Best Possible Gift

न गोप्रदानं न महीप्रदानं न च अन्नदानं हि तथा प्रधानम् ।
यथा महाप्रदानं सर्वप्रदानेषु अभयप्रदानम् ॥

अन्न- *anna-* (n.) – 'food'
अ-भय- *a-bhaya-* (n.) – 'safety' (lit. 'non-fear')
गो- *go-* (m.) – 'cow, cattle'
तथा *tathā* (INDC) – 'such a'
दान- *dāna-* (n.) – 'gift'

Notes: Supply 'is' before तथा and translate न as 'no' – the structure of these two lines is 'no… is such a प्रधानम् as…' – translate the LOC PL सर्वप्रदानेषु as 'among'– read a sense break/colon before the last word.

प्रदान- *pradāna-* (n.) – 'gift'
प्रधान- *pradhāna-* (n.) – 'important thing, essence'
महा- *mahā-* (ADJ) – 'great'; here: 'greatest'
मही- *mahī-* (f.) – 'earth, land' (lit. 'the great one')
यथा *yathā* (INDC) – 'as'

Pañcatantra 1.385 [x]

7

CHAPTER 7
Vowel Gradation and Why We Need to Know about It

This chapter explains the systematics of the phenomenon of *vowel gradation* of which we caught our first glimpse in Chapter 3. It is meant to help us understand what has been introduced so far and complete our understanding of it by adding a number of details. It makes frequent reference to Chapter 2, particularly the sections on complex vowels and semivowels/glides. You may find it useful to look at those again.

VOWEL GRADATION

In Chapter 4, we saw that Class I verbs are formed in the following way:

Class I: The vowel *-a-* is added into the root before the root vowel; then *-a-* is added after the root.

Examples: √भृ *bhṛ* 'to carry', root vowel: *-ṛ-*; present stem भर- *bhara-*

√बुध् *budh* 'to awake', root vowel *-u-*; present stem बोध- *bodha-*

The step of adding an *-a-* before another vowel (in the cases above: before *ṛ* and *u*) is part of a larger system that is known as *vowel gradation* (or also *ablaut*). It appears across Sanskrit verbs and nouns, and works as follows.

In Sanskrit, the simple vowels have three 'grades': basic or **zero grade, full grade** (or to use Sanskrit terminology, *guṇa*, literally meaning 'characteristic' or 'quality') and **lengthened grade** (or *vṛddhi*, meaning 'growth'). The zero grade consists of just the vowel itself; in *guṇa*, an *-a-* is added to it; in *vṛddhi*, a long *-ā-* is added to it.

One good place for looking at this system is in the context of verbal roots. In the different forms of the verb, all three grades of the vowel in its root (and thus, as we say, all three grades of the root) can be found. For example, the verbal root meaning 'to carry' is √भृ *bhṛ*. The vowel contained in it is *ṛ*. In *guṇa*, there is an *-a-* added, giving us भर् *bhar* (which we know from the present-tense stem in e.g. the 3rd SG भरति *bharati*); in *vṛddhi*, a long *-ā-* is added, giving भार् *-bhār-* (which we will find e.g. in the perfect tense –› Chapter 28).

The following table gives an overview of all grades of all vowels:

Basic or zero grade	Full grade/*guṇa*	Lengthened grade/*vṛddhi*
ṛ/*ṝ*	*ar*	*ār*
ḷ	*al*	*āl*
i/*ī*	*ay*/*e*	*āy*/*ai*
u/*ū*	*av*/*o*	*āv*/*au*
-	*a*	*ā*

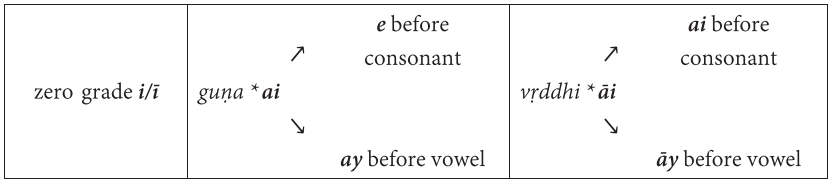
Vowel grades

ṛ/*ṝ* and *ḷ*

After the vowel *-a-* added in *guṇa*, the zero-grade vowels *ṛ*/*ṝ* and *ḷ* always turn into their consonantal counterpart, as e.g. *a* + *ṝ* –› *ar*. (–› Chapter 2 on Semivowels/Glides.)

i/*ī* and *u*/*ū*

The zero-grade vowels *i*/*ī* and *u*/*ū* turn into glides and appear in *guṇa* as *ay*/*av* and in *vṛddhi* as *āy*/*āv* when they are followed by a vowel. (–› Chapter 2 on semivowels/glides.) Before consonants, *i*/*ī* and *u*/*ū* appear in *guṇa* as *e* and *o*, and in *vṛddhi* as *ai* and *au*, respectively. The following is happening here: originally, what now appears as *e* was **ai*; what now appears as *ai* once was **āi*. (–› Chapter 2; the asterisk * is used to indicate a form that is not actually attested, but that we know existed at some earlier stage in the language.) In front of another vowel, the *i* in this original **ai* and **āi* turns into a *-y-*, and we thus do not have diphthongs *ai* and *āi* any more, but *ay* and *āy* instead (e.g. **ai* + *a* –› *aya*). Yet whenever a consonant follows, the diphthongs *ai* and *āi* are maintained, and at some point in the history of Sanskrit all instances of *ai* turned into *e* and all instances of *āi* turned into *ai*. As a result, we get the odd-looking pairs of prevocalic *ay*/preconsonantal *e*, and prevocalic *āy*/preconsonantal *ai*.



The zero grade, *guṇa* and *vṛddhi* of *i*/*ī*

The same applies to *u*: in original *guṇa* **au* and *vṛddhi* **āu, u* turns into a *v* whenever it is followed by a vowel, giving us *av* and *āv*, respectively; yet before consonants, **au* and **āu* turn into *o* and *au*, respectively.

If you find this explanation helpful, remember it. If not, simply memorise the patterns of zero-grade *i*/*ī* – *guṇa ay* or *e* – *vṛddhi āy* or *ai* and *u*/*ū* – *av* or *o* – *āv* or *au*. They will reoccur frequently.

a

Note that although *a* counts as a 'simple' vowel, it does not appear among the other simple vowels in the left-hand column of the table. This is because the zero grade of verbal roots is characterised by an absence of *-a-*, which is only added in *guṇa* and *vṛddhi*. (The zero grade has zero *-a-*, so to speak.)

Difference in Vowel Grade vs. Difference in Meaning

As was stated just above, different forms of the verb are associated with different grades of the root vowel. Yet in themselves, the different grades of a vowel do not carry any difference in meaning. There once were factors in the language (specifically, accents and their movement) that caused this difference in root grades mentioned above. These determined that, for example, the zero grade of the root vowel is found in the past participle (Chapter 8), or that some nouns have 'strong' and 'weak' stems (e.g. Chapter 25).

Something similar may be observed in English: verbs such as *leave, weep, lead* etc. have a long vowel in their present tense form and a short vowel in their past tense form (*left, wept, led*). Here, too, these short-vowel forms are associated with the past tense, yet there is nothing inherently 'past' in any short vowel as such.

APPLICATIONS

Knowledge of vowel gradation helps us understand how the sanskrit verbal system works.

It is up to you to what extent you wish to simply memorise the facts introduced below, or to try to understand the system underlying them. This applies especially to sections c) and d). Just as a student of English may memorise the forms *sing, sang, sung* without questioning the system behind them, so the student of Sanskrit may just memorise that the present tense of √नी *nī* 'to lead' (Class I) is नयति *nayati*, or that √पत् *pat* 'to fall, to fly' (also Class I) is पतति *patati* (without the addition of an *a* into the root to form the stem, as one might expect). Yet, as there is a system behind all these things, this system will be explained here for anyone who finds it useful.

a) Verb Classes

The different verb classes are distinguished from one another not just by what is added after the verbal root, but also by what grade the root stands in. To systematise what was introduced in Chapter 4:

Class I Present Stem:	The root stands in *guṇa*; *-a-* is added after it. √भृ *bhṛ* 'to carry' –› भर- *bhara-*
Class IV Present Stem:	The root stands in zero grade; *-ya-* is added after it. √हृष् *hṛṣ* 'to rejoice' –› हृष्य- *hṛṣya-*
Class VI Present Stem:	The root stands in zero grade; *-a-* is added after it. √विश् *viś* 'to enter' –› विश- *viśa-*

b) Class X Presents

Understanding vowel gradation also allows us to introduce Class X present stems:

Class X:	The root stands in zero grade, *guṇa* or *vṛddhi*; *-aya-* is added after it.
Examples:	√चिन्त् *cint* 'to worry' –› चिन्तय- *cintaya-* –› चिन्तयति *cintayati* 'he worries'
	√कथ् *kath* 'to tell' –› कथय- *kathaya-* –› कथयति *kathayati* 'he tells'
	√चुर् *cur* 'to steal' –› चोरय- *coraya-* –› चोरयति *corayati* 'he steals'
	√क्षल् *kṣal* 'to wash' –› क्षालय- *kṣālaya-* –› क्षालयति *kṣālayati* 'he washes'

The choice of stem-vowel grade in Class X stems usually depends on whatever creates a long/heavy syllable: roots that in their zero grade contain *i* or *u* followed by a consonant only need to go as far as *guṇa* to contain a long vowel (*e* or *o*, respectively), while verbs whose roots end in a vowel (see c) below), or which follow the pattern *zero – a – ā* contain a long vowel only in *vṛddhi*.

Many verbs that have Class X present tense forms are 'denominal' verbs, meaning they are based on nouns. Nouns such as कथा *kathā* 'story' or चिन्ता *cintā* 'worry, thought' (–› Chapter 9) are taken, often without their final vowel, and the suffix *-aya-* and personal endings are added to them. In denominal verbs, thus, the 'grade' in which the stem appears is simply the form of the basic noun; –› √कथ् *kath* –› कथयति *kathayati* 'he tells, talks about' or √चिन्त् *cint* –› चिन्तयति *cintayati* 'he worries; he thinks'.

c) Causatives

The two steps to create a Class X present stem (strengthening the verbal root to contain a heavy syllable and adding *-aya-*) can also be applied to verbs from other classes. This process then creates

causative verbs. Causatives denote not just 'doing x' but 'causing (someone) to do x', 'making/having (someone) do x'. For example:

√विश् *viś* 'to enter' –› वेशयति *veśayati* 'he causes (someone) to enter'
√दृश् *dṛś* 'to see' –› दर्शयति *darśayati* 'he makes (someone) see', thus 'he shows'
√भृ *bhṛ* 'to carry' –› भारयति *bhārayati* 'he makes (someone) carry'

Roots that end in *-ā* form their causative by inserting *-p-* before the *-aya-*:

√स्था *sthā* 'to stand' –› स्थापयति *sthāpayati* 'he causes (someone) to stand, positions (someone)'

Note that in the causative, the formal changes that the verbal stem undergoes are linked to a change in meaning. This process is thus different from the formation of present stems of the different verb classes, where the formal changes (such as adding *-a-* or *-ya-*) do not affect the meaning of the verb.

Causatives and Class X verbs overlap in their origins, and no causatives are formed of Class X verbs; if necessary, a verb with a similar meaning can be taken, and a causative of that formed.

d) Verbal Roots Ending in a Vowel

Roots containing *i*/*ī* or *u*/*ū* followed by a consonant display *guṇa e* or *o*, as in e.g. √शुच् *śuc* –› शोचति *śocati*. Yet the *guṇa* of roots that end in *i*/*ī* or *u*/*ū* does not contain such an *e* or *o*: √नी *nī* 'to lead', √द्रु *dru* 'to run' and √भू *bhū* 'to be' are all Class I; their present tense forms are नयति *nayati*, द्रवति *dravati* and भवति *bhavati*. The following has happened here: we know that the *guṇa e* goes back to an original *ai*. Yet the development from *ai* to *e* actually took place only if a consonant followed. If a vowel follows, *i*/*ī* and *u*/*ū* behave exactly like *ṛ*/*ṝ* and *ḷ*: they turn into their respective glides, namely *-y-* and *-v-*, resulting in the *guṇa* forms *-ay-* and *-av-* and thus verbal forms such as नयति *nayati*, द्रवति *dravati*, and so on. (To put this more systematically: original **ai*/**au* change into *e*/*o* before a consonant, but into *ay*/*av* in front of another vowel. Original **āi*/**āu* change into *ai*/*au* before a consonant, but into *āy*/*āv* in front of another vowel.)

e) Verbal Roots Cited in *Guṇa*

Verbal roots are usually cited in their most basic form, i.e. zero grade, whenever they are discussed or listed in a dictionary or other kind of vocabulary list. (Look at the vocabulary at the end of

Chapter 4 for some examples.) From this basic form, all other forms of the root can be inferred: adding *-a-* before the root vowel results in *guṇa*, adding *-ā-* in that same place results in *vṛddhi*. Yet there are a number of roots that do not follow this pattern.

Some verbs **add *a*/*ā*** not before, but ***after* the zero-grade vowel**. For example, in its zero grade, the root of one of the Sanskrit verbs meaning 'to speak, to say' is √उद् *ud*. This verb is Class I, hence we would expect its present tense stem to be ⁺ओद- *oda-* (with *a* added before zero-grade *u*, and with original ⁺*auda* changing into ⁺*oda*). Yet its actual present tense stem is वद- *vada-*: the *guṇa -a-* is added not before, but after the zero-grade vowel *-u-*, which accordingly changes into *-v-* before the vowel that now follows.

Just from looking at a zero-grade root, we cannot infer whether it will add *guṇa -a-* (and *vṛddhi -ā-*) before or after its zero-grade vowel. Roots that do not follow the regular pattern (*guṇa* or *vṛddhi* vowel added *before* the root vowel) are thus conventionally listed in *guṇa*: from *guṇa vad*, one can arrive at both the zero grade (*ud*) and *vṛddhi* (*vād*) forms of this root. Thus it is always listed as √*vad*, never as ⁺√*ud.* To give more examples:

√वच् *vac* 'to speak': zero grade उच् *uc, vṛddhi* वाच् *vāc*
√स्वप् *svap* 'to sleep': zero grade सुप् *sup, vṛddhi* स्वाप् *svāp*
√यज् *yaj* 'to offer, sacrifice': zero grade इज् *ij, vṛddhi* याज् *yāj*
√रक्ष् *rakṣ* 'to protect': zero grade ऋक्ष् *ṛkṣ, vṛddhi* राक्ष् *rākṣ*

Remember that in the zero grade of such verbs, what appears as *y-* and *v-* before vowels turns into *i-* and *u-*, respectively, in front of a consonant. This may make the zero-grade forms difficult to recognise.

Roots ending in a nasal are also always cited in *guṇa* rather than in zero grade. The zero-grade forms of e.g. √गम् *gam* 'to go' or √मन् *man* 'to think' are *gm* and *mn*; yet they rarely ever appear as that. A consonant follows in almost all instances in which the zero-grade root is used, and between consonants nasals change into *-a-*. Thus, the zero-grade roots usually appear as *ga* and *ma*. Yet on the basis of the zero grades *ga* and *ma*, we are not able to infer the actual correct *guṇa* and *vṛddhi, gam*/*man* and *gām*/*mān*. Thus such roots are also cited in *guṇa*.

Zero-grade forms of the type *ga* or *ma* complicate our table of vowel grades as they create roots with the pattern zero grade *-a-*, *guṇa -a-*, *vṛddhi -ā-*. If you prefer, remember this pattern (which is

what you actually see in most verb forms) rather than the system of *zero – a – ā* (which represents the underlying system). The following table gives an overview of the different grades of √गम् *gam*.

Zero grade	Full grade	Lengthened grade
gm infrequent: when vowel follows	*gam*	*gām*
ga frequent: when consonant follows	*gam*	*gām*

Remember that nasals between consonants change into *-a-*.
This is a process you will encounter in Sanskrit with some frequency.

The last group of roots to be listed in *guṇa* are those whose **zero grade** is **never actually used** in any verb form (such as √पत् *pat* 'to fall, fly').

Briefly put, whenever the zero grade does not allow us to infer the forms of *guṇa* and *vṛddhi*, a verbal root will be cited in *guṇa*. **Thus, if a root is listed in a form that contains an *-a-*, you know that it stands in full grade** and that the *-a-* needs to be removed to get to the zero grade. If a root is listed containing any other vowel (*i*/*ī, u*/*ū, ṛ*/*ṝ, ḷ*), you know that *-a-* and *-ā-* need to be added in front of that vowel to form *guṇa* and *vṛddhi*.

THE NUTSHELL: VOWEL GRADATION

– There are three vowel grades: basic/zero, full (*guṇa*) and lengthened (*vṛddhi*).
The zero grade includes just the vowel itself.
Guṇa adds an *-a-*.
Vṛddhi adds an *-ā-*.
– A verbal root whose vowel is in zero grade is said to stand in zero grade itself, etc.
– Standardly, verbal roots are listed in their zero-grade form. If their other grades cannot be inferred from the zero grade, or the zero grade is never actually used, the full-grade form is listed (–› √वच् *vac*, √यज् *yaj*, √गम् *gam*, √पत् *pat*).

Class X verbs	Causatives
Formation: verbal root in zero grade *guṇa* or *vṛddhi*, add *-aya-*. **Example**: √चुर् *cur* 'to steal' –› चोरयति *corayati* 'he steals'. **Just another verb class.**	**Formation**: verbal root in *guṇa* or *vṛddhi*, add *-aya-*. **Example**: √भृ *bhṛ* –› भारयति *bhārayati* 'he causes to carry'. **Not another verb class**, but a secondary formation that effects a change in meaning.

REVIEW QUESTIONS

1) How many vowel grades are there, and what are they called?
2) Give all grades of *i*. Give all grades of *ī*.
3) Which grade are verbal roots usually listed in?
4) List and explain all exceptions to 3).
5) What do *m* and *n* turn into when they stand between consonants?
6) What form do *e, ai, o, au* each take in front of another vowel? What is the historical reason for this?
7) What is a causative?
8) Which grade does the root vowel of Class X verbal stems stand in?
9) What are the similarities, what the differences, between Class X verbs and causatives?

VOCABULARY

√जि *ji*	(I जयति *jayati*)	'to win, conquer'
√नी *nī*	(I नयति *nayati*)	'to lead'
√द्रु *dru*	(I द्रवति *dravati*)	'to run'
√भू *bhū*	(I भवति *bhavati*)	'to be; to become, come to be'
√गम् *gam*	(I irreg. गच्छति *gacchati*)	'to go'
√नम् *nam*	(I नमति *namati*)	'to bow (to: + DAT or ACC); to bend'
√स्वप् *svap*	(I स्वपति *svapati*)	'to sleep'
√त्यज् *tyaj*	(I त्यजति *tyajati*)	'to leave behind, abandon'
√पत् *pat*	(I पतति *patati*)	'to fall; to fly'
√यज् *yaj*	(I यजति *yajati*)	'to worship, sacrifice to'
√रक्ष् *rakṣ*	(I रक्षति *rakṣati*)	'to protect'
√शुच् *śuc*	(I शोचति *śocati*)	'to mourn, lament'
√वृध् *vṛdh*	(I वर्धति *vardhati*)	'to grow'
√स्था *sthā*	(I irreg. तिष्ठति *tiṣṭhati*)	'to stand'
√इष् *iṣ*	(VI irreg. इच्छति *icchati*)	'to want, wish'
√पूज् *pūj*	(X पूजयति *pūjayati*)	'to honour, respect, worship'
√कथ् *kath*	(X कथयति *kathayati*)	'to tell, talk about'
√चिन्त् *cint*	(X चिन्तयति *cintayati*)	'to think; to worry about'
√चुर् *cur*	(X चोरयति *corayati*)	'to steal'

(continued overleaf)

क्व *kva* (INDC)	'where?'
कथम् *katham* (INDC)	'how?'
अद्य *adya* (INDC)	'today'
वा… वा *vā… vā* (INDC)	'either… or' (postposed)

EXERCISES

1) **The roots √वद् 'to speak' and √शुच् both belong to Class I. Form the 3rd SG PRES of each.**
2) **Form the 3rd SG PRES and translate the following roots:**
   Example: √पत् –› पतति 'falls'

   १) √कथ्
   २) √यज्
   ३) √नी
   ४) √इष्
   ५) √स्निह्
   ६) √शुच्
   ७) √पूज्
   ८) √भू
   ९) √क्षिप्
   १०) √मुच्
   ११) √जि
   १२) √स्मृ
   १३) √दृश्

3) **The roots below are given in the grade in which they would appear in a dictionary. Identify what grade they are in, and form the other two grades. If the root ends in a vowel, give each grade as it would appear a) before a vowel and b) before a consonant.** (Note: Not all of these roots actually appear in all grades; this is intended just as an exercise.)
   Example: नी *nī* 'to lead' –› *guṇa* ने- *ne-*, *vṛddhi* नै- *nai-* (before a consonant), *guṇa* नय्- *nay-*, *vṛddhi* नाय्- *nāy-* (before a vowel).
   १) √भू
   २) √बुध्
   ३) √कृ 'to do, make'
   ४) √गम्

५) √इ ‘to go’
६) √क्लृप् ‘to be suitable’
७) √भी ‘to fear’
८) √मन् ‘to think’
९) √जि
१०) √पत्
११) √त्यज्
१२) √स्वप् ‘to sleep’

4) **The forms below are built from verbal roots that have already been introduced. Identify the roots and give them in whatever grade they would be listed in a dictionary**. (Chapter 17 (‘Noun formation’) describes in detail how words are related to each other in Sanskrit.)

१) भारः
२) हर्षः
३) लेखः
४) क्षेपः
५) स्मृतिः
६) नतिः
७) पातः
८) चिन्ता
९) जेता
१०) त्यागः
११) दर्शनम्
१२) स्नेहः
१३) शोकः
१४) नमः
१५) नेता
१६) प्रभावः
१७) द्रवः

5) **In Sanskrit, give the 3rd SG forms of the causatives of the following verbs.**
Example: ‘to fall’: √पत् –› पातयति ‘he causes to fall; throws’

1) to mourn
2) to lead
3) to love
4) to take

5) to run
6) to stand
7) to grow

6) **Review exercise: translate the following verb forms. Examples:** रक्षसि – 'you protect'

१) शोचन्ति
२) भरथ
३) तिष्ठति
४) हृष्यथः
५) पूजयावः
६) बोधामि
७) करोति
८) they cause (someone) to run
९) लिखसि
१०) कथयथ
११) इच्छामः
१२) स्मरतः
१३) त्यजन्ति
१४) I see
१५) हरसि
१६) you (SG) bow
१७) विशामि
१८) भवति
१९) भारयथः
१०) वेशयसि

7) **Translate into English.**

१) प्रियं गृहं त्यजामः अश्वान् च नगरं प्रति नयामः ।

२) मित्र अपि देवान् वचनैः श्लोकैः च पूजयसि ।

३) ईश्वराः पुरं वर्धयन्ति ।

४) बालौ किम् अत्र तिष्ठथः न च गृहे भवथः ।

५) बालः मित्रेण सह गृहात् द्रवति ।

६) शूराः नराः व्याघ्रं वनं प्रति द्रावयन्ति ।

७) अपि क्षत्रियाः पापान् युद्धे पातयन्ति ।

८) शूरः अश्वः व्याघ्रात् नरं रक्षति ।

९) मित्राणि एव स्मरामि गृहं च नयामि ।

१०) क्षत्रियाः अपि युद्धे पापं जयथ जनान् च नगरं प्रति नयथ ।

READINGS

Like Father, Like Son

अवश्यं पितुः आचारं पुत्रः समनुवर्तते ।
न हि केतकवृक्षस्य भवति आमलकीफलम् ॥

Notes: पितुः 'of the father' (GEN SG) – समनुवर्तते 'he follows' (3rd SG)

अवश्यम् (INDC) – 'necessarily'
आचार- (m.) – 'conduct, manner'
आमलकी- (f.) – Āmalakī (proverbially beautiful tree)

केतक- (m.) – Ketaka (fragrant but otherwise unremarkable tree)

Pañcatantra 1.501

The Natural Circle of Things

अन्नात् भवन्ति भूतानि पर्जन्यात् अन्नसंभवः ।
यज्ञात् भवति पर्जन्यः (...) ॥

Notes: पर्जन्यात् (l.1) and यज्ञः (l.2) each begin a new clause (supply 'is' in both) – think about what the compound अन्न-संभवः could mean.

अन्न- (n.) – 'food'
पर्जन्य- (m.) – 'rain'

यज्ञ- (m.) – 'sacrifice, ritual'
संभव- (m.) – 'origin, source'

Bhagavad-Gītā 3.14

8

CHAPTER 8
Absolutives, *ta*-Participles and Infinitives; Introduction to Internal *Sandhi*

There is a crucial difference between how Sanskrit and English use verbs. In a sentence that describes more than one action, English typically uses a chain of finite verbs:

*She **leaves** the house, **goes** into the forest and **sits** down.*
*After she **left** the house and **went** into the forest, she **sat** down.*

Sanskrit, on the other hand, frequently has no more than one finite verb in a sentence. Other verbs appear in non-finite form, either as **absolutives** (also sometimes called gerunds) or as **participles**. Literally translated, Sanskrit would say:

Having left$_{\text{(absolutive/participle)}}$ *the house and* ***having gone***$_{\text{(absolutive/participle)}}$ *into the forest, she* ***sat***$_{\text{(finite verb)}}$ *down.*

This section will introduce you to the most frequent of these non-finite forms, the absolutive and the *ta*-participle.

FORMATION AND MEANING OF THE ABSOLUTIVE AND THE *TA*-PARTICIPLE

Both of these are formed by adding a suffix to the zero-grade root of a verb. The suffix added in the case of the absolutive of simple verbs is *-tvā*, that of the *ta*-participle is *-ta-*.

The absolutive of a verb 'x' means 'having x-ed'. For example:

√द्रु 'to run' –› द्रुत्वा 'having run'
√कृ 'to do' –› कृत्वा 'having done'
√गम् 'to go' –› गत्वा 'having gone' (on the zero grade of √गम् –› Chapter 7)

(Absolutives of compound verbs, i.e. verbs that have a preverb (to be introduced in Chapter 10), add *-tya* if they end in a short vowel, and *-ya* otherwise. For example, अप-√द्रु 'to run away' (अप- = 'away') –› अपद्रुत्य 'having run away'; प्रति-√लिख् 'to write back' (प्रति- = 'back') –› प्रतिलिख्य 'having written back'.)

The *ta*-participle of a verb 'x' has a past passive meaning 'having been x-ed'. For example:

√भृ 'to carry' –› भृत- 'having been carried'
√कृ 'to do' –› कृत- 'having been done'

If a verb cannot sensibly form a passive, the *ta*-participle has active meaning:

√भू 'to become/be' –› भूत- 'having become'
√गम् 'to go' –› गत- 'having gone'

(Note how a passive expression such as +'having been become' would not make sense.)

ta-participles are *a*-stems and thus employ the endings introduced in Chapter 6 (Nom Sg *-taḥ*, Acc Sg *-tam* etc.). They are adjectives in the sense that they agree in case, number and gender with whatever noun they refer to (see the examples under 'Use of participles and especially the *ta*-participle' below), and can be used to refer to any noun in a sentence. The absolutive, on the other hand, is indeclinable, i.e. it does not add any ending after the *-tvā*. It can refer only to the agent of a sentence, i.e. the subject of an active verb or the instrumental-case agent of a passive verb (again, see 'Use of participles and especially the *ta*-participle' below on this use of the instrumental). Thus, in e.g. गृहं गत्वा नरः विशति 'having gone to the house, the man enters', it is understood that the person going to the house is the same as the person entering the house, the subject of the main verb.

Some Formal Irregularities

There are a number of ways in which the shape of absolutives and *ta*-participles can diverge from the regular pattern just described. It is necessary to be aware of them so as to still recognise which verb a particular form comes from.

-i-

Some verbal roots that end in a consonant add the vowel *-i-* before the suffixes *-tvā*, *-tya* or *-ta-* (i.e. before suffixes beginning with a *t-*): √पत् 'to fall, to fly' –› पतित- and पतित्वा 'having fallen';

√लिख् 'to write': लिखित- 'having been written', लिखित्वा 'having written'. This *-i-* does not change the meaning of these forms in any way, and one cannot predict from looking at a root whether the *-i-* will appear or not. Across different times and literary genres, there are verbs that sometimes display the *-i-* and sometimes do not. It would be ideal to memorise whether and when an *-i-* does or does not appear in any given verb; it is simplest just to be able to recognise the *-i-* whenever it does appear (and thus to recognise that a form such as लिखित्वा does not come from a hitherto unknown root ⁺√लिखि, but simply from √लिख्).

The only predictability is found in causative stems and in roots that form Class X presents: these regularly form their *ta*-participles in *-i̱ta*, their absolutives in *-ayi̱tvā* and their infinitives in *-ayi̱tum*: from √पत् 'to fall,' (I पतति) we find the causative पातयति 'he causes (someone) to fall', the *ta*-participle पातित- 'having been caused to fall', the absolutive पातयित्वा 'having caused to fall' and the infinitive पातयितुम् 'to cause to fall'. **Note** that causatives keep their strengthened root vowels in these forms.

See also the Linguistic Note on *seṭ/aniṭ* in Chapter 21.

Unexpected Appearance of *Guṇa*

Some roots have *guṇa* (–› Chapter 7 on vowel grades) in both their absolutives and their *ta*-participles (such as √रक्ष् 'to protect' –› रक्षित-; √पत् 'to fall; fly' –› पतित-). This cannot be predicted; be prepared to recognise these forms (by looking at their suffixes and endings) in spite of this formal exception.

BRIEF INTRODUCTION TO INTERNAL *SANDHI*

The unexpected presence of the *-i-* does not cause any noteworthy difficulties in identifying the verbal root that a participle or absolutive is derived from. Yet whenever a root-final consonant comes to stand directly next to another consonant (here, the initial *t-* of the suffixes), it may change, and this may make the resulting form more difficult to recognise. This process of sounds changing according to their environment is known as ***sandhi*** (Sanskrit संधि-, literally 'putting together'). We have already encountered it in the change of *-n-* to *-ṇ-* in words that contain *r, ṛ, ṝ* or *ṣ* (–› Chapter 6).

This phenomenon may seem odd at first sight, yet consider how it occurs in English: the ending *-s* (whether to mark the plural of a noun or the 3rd SG of a verb) is pronounced either as voiceless [s] if a voiceless sound precedes (he sink̲s, cat̲s) or as a voiced [z] when a voiced sounds precedes (he sing̲s, dog̲s). The sound environment decides which exact form the ending takes, in English just as in Sanskrit; the main difference is that English usually does not mark this in writing, while Sanskrit always does. (Sometimes, even English reflects such pronunciation changes in its spelling: the prefix 'in-' that negates words (*inevitable, inadequate* etc.) is changed both in pronunciation

and spelling to *im-* in words such as *impossible* or *improbable*. Technically put, the dental nasal *n* turns into the labial nasal *m* in front of a labial stop (here, *p* or *b*).)

Sandhi is found both within words ('internal *sandhi*') and between words ('external *sandhi*'). The various forms of internal *sandhi* will be explained throughout this book whenever they become relevant. External *sandhi* will be introduced in Chapters 11, 13 and 16.

Internal *Sandhi* before *t*

Much of internal consonant *sandhi* involves sounds changing and becoming easier to pronounce together, often by becoming more similar to each other. *t* is a voiceless, unaspirated stop. If a verbal root ends in a stop, that stop will also become voiceless or unaspirated when it is followed by (voiceless, unaspirated) *t: d* changes into *t, b* changes into *p* etc. Palatal stops, furthermore, turn into a velar – in this case, specifically, the voiceless unaspirated velar, *k*. Some examples:

√छिद् 'cut' –› छित्त्वा 'having cut' (with *d* > *t*)
√मुच् 'to release' –› मुक्त्वा 'having released' (with *c* > *k*)
√युज् 'to join, link' –› युक्त- 'having been joined' (with *j* > *c* > *k*)

Buddha Sandhi

There is one exception to this. When a root ends in a stop that is **both voiced and aspirated**, it does not lose these qualities in front of a following *t*; instead, this voiced aspirate passes them on to the *t* and thus turns the *t* into a *dh*. In that process, the original voiced aspirate loses its aspiration, and so a combination of:

dh	+	*t*	results in	*ddh*
bh	+	*t*	results in	*bdh*
h	+	*t*	results in	*gdh*

What appears in Sanskrit as *h* was often originally a *gh*. Between vowels it appears as an *h*; yet before a consonant it still behaves like the *gh* it once was; thus it also appears in this list. Some examples:

√बुध् 'to awake' –› बुद्ध्वा 'having woken (someone) up'
√लभ् 'to take' –› लब्ध्वा 'having taken'
√दह् 'to burn' –› दग्ध- 'having been burnt'

बुद्ध- is 'having been awakened' and thus 'enlightened'; the Buddha literally is 'the awakened one'. The *virāma* in बुद्ध्वा is solely there to keep the combination of *-ddhv-* legible.

ś plus t

There is one more situation in which both the stem-final consonant and the *-t-* of the *-ta-* change: before *t*, root-final *ś* changes into *ṣ*. After this retroflex *ṣ*, *t* turns into the equivalent retroflex *ṭ*:

√दृश् 'to see' –› दृष्ट- 'having been seen'

Nasal before *t* and Other Consonants

Before the dental stop *t*, nasals turn into the dental nasal *n*. A parallel phenomenon is found word-internally before other stops: before a velar stop, the velar nasal *ṅ* appears; before a palatal stop, the palatal nasal *ñ*, and so on. Before consonants that are not stops (*y r l v, ś ṣ s, h*), nasals appear as *anusvāra ṃ*.

USE OF PARTICIPLES AND ESPECIALLY THE *TA*-PARTICIPLE

Participles are adjectives formed from verbal roots, and thus known as verbal adjectives (–› Chapter 9 for details on adjectives in Sanskrit). They have three kinds of usage: 1) attributive (like an adjective), 2) substantivised (like a noun), 3) instead of a finite verb.

1) Attributive

As was outlined in the Road Map on nominals (Chapter 5), adjectives, including participles, have forms for all cases and all genders, and need to agree with whatever noun or pronoun they describe. Yet, as they are derived from verbs, participles such as e.g. दृष्ट- 'having been seen' often have a more strongly verbal meaning than regular adjectives such as प्रिय- 'dear'. This often means that a Sanskrit participle is best translated into English as a relative clause:

दूतं मुक्तं पश्यामि not +'I see the having-been-freed messenger' but 'I see the messenger who has been freed'

नरः मुक्तः ग्रामं गच्छति 'the man who was freed (not +'the having-been-freed man') goes to his village'

2) Substantivised

Participles, like adjectives in general, can be used on their own. In its masculine form, an adjective like प्रिय- 'dear' would then mean 'the/a dear man', in its feminine form 'the/a dear woman' and in the neuter 'the/a dear thing'. If we change the above example to मुक्तां पश्यति it literally translates as +'he sees the having-been-freed feminine one' –› 'he sees the woman who has been freed'.

3) Instead of a Finite Verb

The *ta*-participle may also be used as the main verb of a clause. One can recognise that this is the case **when there is no finite verb present**. Depending on whether the specific *ta*-participle has active or passive meaning, it needs to be translated as a past active or passive verb, respectively:

नराः पुरं गताः । 'The men went to the city.'
पुरं दृष्टम् । 'The city was seen.'

The agent of a passive verb form (whether finite (–› Chapter 21) or not) is expressed in the instrumental (or sometimes the genitive) case:

नरेण/नरस्य अश्वः दृष्टः । 'The horse was seen by the man.'
नरैः/नराणां पुरं दृष्टम् । 'The city was seen by the men.'
नरेण/नरस्य श्रुतः अश्वः द्रवति । 'The horse that was heard by the man is running.'

All examples in this section used just one participle – the *ta*-participle – as that is the only one that has already been introduced. Especially usages 1 and 2 are very common also with all other participles, which are introduced in the following chapters: present and future active (25), present middle and passive and future middle (22), perfect active and middle/passive (35).

THE INFINITIVE

The Sanskrit infinitive, expressing 'to do', 'to run', 'to eat' etc., is formed by adding the suffix *-tum* to the verbal root in *guṇa*: e.g. √नी –› नेतुम् 'to lead'; √श्रु –› श्रोतुम् 'to hear'. Infinitives display the same formal variations as *ta*-participles and absolutives do: a number of roots insert an *-i-* before the *-tum* (such as √पत् –› पतितुम् 'to fall'). In verbs that do not insert the *-i-*, there is *sandhi* of the root-final consonant (identical to that before *-ta-* or *-tvā*; –› √बुध् –› बोद्धुम् 'to understand'). As described above, *m* changes into *n* before *t-*, giving e.g. गन्तुम् 'to go' from √गम्. There is some overlap between verbs that add this *-i-* in their *ta*-participle and absolutive and verbs that add the *-i-* in their infinitive; yet the two groups are not identical (–› e.g. √भू –› भवितुम् 'to be', but भूत- and भूत्वा 'having been'). And again, a number of verbs have different infinitives in different times or literary genres (e.g. √शुच् 'to mourn' has both शोचितुम् and शोक्तुम्).

Infinitives of Class X verbs and causatives are formed from their present stem minus the final *-a-*: चिन्तयति 'he thinks' –› चिन्तयितुम् 'to think'; भारयति 'he causes to carry' –› भारयितुम् 'to cause to carry'.

Infinitives are used after verbs expressing 'to want/to hope/to intend/to go' (etc.) *to do something*:

नगरं गन्तुम् इच्छामि 'I want to go to the city'

THE NUTSHELL			
	***ta*-Participle**	**Absolutive**	**Infinitive**
Form	zero-grade root + *-ta-* + ending	zero-grade root + *-tvā*	*guṇa* root + *-tum*
Meaning	'having been x-ed' or 'having x-ed'	'having x-ed'	'to x'
Examples	भृत- 'having been carried' गत- 'having gone'	पतित्वा 'having fallen'	भवितुम् 'to be'
(Absolutives of compound verbs: *-tya* after short vowels, *-ya* elsewhere: अपद्रुत्य 'having run away' –› Chapter 10.)			
-ta-, -tvā, -tya, -tum: -i- MAY APPEAR BEFORE THESE WITHOUT EFFECTING ANY CHANGE IN MEANING.			
Internal *sandhi*: adjacent sounds change and become easier to pronounce together.			
Before *t*:	Stops lose either voice or aspiration. Palatal stops become velars: त्यक्त-. *m* > *n*: गन्तुम्.	*-ś + t-* –› *-ṣṭ-*	*Buddha sandhi* of voiced aspirates: *(g)h/dh/bh + t* –› *-gdh-/-ddh-/-bdh-*

VOCABULARY

Note: The *ta*-participles and absolutives of the verbs √कृ, √श्रु and √वच् are introduced here as they are used very frequently. These verbs belong to classes not yet introduced; thus, ignore the question of how to form any of their other forms for the time being.

√दह्	(I दहति)	'to burn'
√जीव्	(I जीवति)	'to live, be alive'
√वस्	(I वसति)	'to live (in a place)'

√वद्	(I वदति)	'to say, speak to' (+ Acc)
√सद्	(I irreg. सीदति)	'to sit, sit down'
√अर्ह्	(I अर्हति)	'to be required to; to be able to; one should, ought' (+ Inf)
√प्रच्छ्	(VI पृच्छति)	'to ask' (*ta*-Ptc पृष्ट-)
√नश्	(IV नश्यति)	'to perish, be destroyed'
√तुष्	(IV तुष्यति)	'to enjoy, be pleased with' (+ Instr or other cases)
√पाल्	(X पालयति)	'to protect'
√धृ	(X धारयति)	'to hold, support'

कुमार- (m.)	'young man; prince'
राम- (m.)	Rāma, hero of the *Rāmāyaṇa* epic
पाल- (m.)	'protector'
कुल- (n.)	'family'
अहम् (Pron)	'I' (Nom Sg) (this pronoun will be fully introduced in Chapter 32)
तव (Pron)	'of you, your' (Gen Sg) (fully introduced in Chapter 32)
मे (Pron)	'of me, my; for/to/by me' (Gen/Dat Sg) (fully introduced in Chapter 32)
उभ- (Adj)	'both' (exists only in dual)
अर्ह- (Adj)	'proper, appropriate for' (+ Gen); 'required, obliged to' (+ Inf)
स्थित-	*ta*-Ptc of √स्था 'to stand': 'standing'
गत-	*ta*-Ptc of √गम् 'to go': 'having gone'
हत-	*ta*-Ptc of √हन् 'to kill': 'having been killed; dead'
मृत-	*ta*-Ptc of √मृ 'to die': 'having died; dead'
कृत-	*ta*-Ptc of √कृ 'to do, make': 'having been done, made'
श्रुत-	*ta*-Ptc of √श्रु 'to listen, hear': 'having been heard'
उक्त-	*ta*-Ptc of √वच् 'to say': 'having been said/spoken to/addressed'
उक्त्वा	Abs of √वच् 'to say': 'having said'

EXERCISES

1) **Identify and translate into English. Example:** भृताय नराय DAT SG MASC/NTR of the *ta*-participle of √भृ –› 'for the having been carried man', i.e. 'for a/the man who has been carried')
   १) पतित्वा
   २) क्षिपितः वृक्षः
   ३) नीतानां बालानाम्
   ४) नमितुम्
   ५) स्निग्धेभ्यः मित्रेभ्यः
   ६) पालयित्वा
   ७) उक्तस्य वचनस्य
   ८) त्यक्त्वा
   ९) इष्टाः अश्वाः
   १०) गत्वा
   ११) शोक्तुम्
   १२) भूत्वा
   १३) जेतुम्
   १४) कथयित्वा
   १५) दग्धः ग्रामः
   १६) हर्ष्टुम्
   १७) चिन्तयित्वा
   १८) दग्धुम्
   १९) बुद्ध्वा
   २०) विष्टेन गृहेण
   २१) धारयितुम्
   २२) त्यक्तात् पुरात्

2) **Give the absolutive and the NOM SG MASC of the regular *ta*-participle of each of the following verbal roots. $_{i}$ indicates that a root usually inserts an *-i-* between stem and suffix.**
   Example: to conquer: √जि –› जित्वा 'having conquered', जितः 'having been conquered'
   a) to carry
   b) to write$_{i}$
   c) to run
   d) to release
   e) to grow
   f) to bow

g) to be alive
h) to lead
i) to remember

3) **Review exercise. Translate into English.**

१) क्षेत्राणि
२) तुष्यन्ति
३) श्लोकानाम्
४) नामितः
५) मोक्तुम्
६) नश्यतः
७) नाययन्ति
८) युद्धेषु
९) मित्रयोः
१०) रक्षितः
११) रक्षतः
१२) रक्षति
१३) नतैः
१४) शोचितः
१५) गृहाभ्याम्
१६) दृष्ट्वा
१७) दर्शयामः
१८) दग्धुम्
१९) वदसि
२०) इच्छथः
२१) गच्छथ

4) **Translate into English.**

१) पापान् युद्धे जित्वा शूराः हृष्यन्ति ।

२) तव मित्राणि ग्रामे स्थितानि पश्यामि ।

३) व्याघ्रात् बालं पालयित्वा अश्वः बालेन सह ईश्वरस्य गृहं गच्छति ।

४) सिंहः इह किं करोति इति चिन्तयित्वा बालः गृहं द्रवति ।

५) प्रियं कुलं त्यक्त्वा कुमारः मित्राणि युद्धं नयति ।

६) दूतः वनं गतः । किं तत्र गच्छसि इति पुरुषेण पृष्टः ।

७) गृहं मित्राभ्यां सह त्यक्त्वा बालः पुरात् वनं द्रवति ।

८) शूरैः जितस्य नगरस्य कथाः ('stories', NOM PL) जनान् हर्षयन्ति ।
जनाः शूरेभ्यः एव नमन्ति ।

९) पुरे वसामि इति उक्त्वा बालः नरं किं वने वससि इति पृच्छति ।

१०) देवाः गुणान् पश्यन्ति इति वदामः ।

११) अपि ईश्वरस्य गृहं गत्वा जनाः ईश्वराय नताः ।

१२) गृहं कुलं च त्यक्तुं न इच्छामि इति उक्त्वा कुमारः सीदति ।

१३) मित्राणि द्रष्टुं गच्छामः इति उक्त्वा बालाः गृहं त्यजन्ति ।

१४) नगरं पापैः जितं दृष्ट्वा शूराः तत् (that) नगरं वेष्टुं न इच्छन्ति ।

१५) पुत्रः वृक्षात् पतितानि फलानि हृत्वा नृपाय दातुम् ('to give') इच्छति ।

२६) पुत्रः वृक्षात् नरेण पातितानि फलानि हृत्वा नृपाय दातुम् ('to give') इच्छति ।

२७) अहं वनं गन्तुं न इच्छामि ।

२८) दग्धं क्षेत्रं पुरं च त्यक्तम् इह दृष्ट्वा जनाः शोचन्ति ।

READINGS

Kṛṣṇa Tells Arjuna about the Cycle of Rebirths

बहूनि मे व्यतीतानि जन्मानि तव च अर्जुन ।

तानि अहं वेद सर्वाणि न त्वं वेत्थ परंतप ॥

Notes: Notice the contrast of मे and तव in the first line, अहम् and त्वम् in the second. **l.1** Supply 'are' as the main verb – 'there is/are of me' means 'I have'. **l.2** तानि and न each begin a new clause – वेद 'I know' – वेत्थ 'you know'.

अर्जुन- (m.) – Arjuna (the warrior protagonist of the *Gītā*)
जन्मन् (n.) – 'birth' (जन्मानि NOM PL)
त- (PRON) – 'he, she it; (PL) they'
त्वम् (PRON) – 'you' (NOM/VOC SG)
परं-तप- (m.) – 'enemy-burner, destroyer of the enemy' (addressing Arjuna)
बहु- (ADJ) – 'many' (बहूनि NOM PL NTR)
व्यतीत- (ADJ) – 'past'

Bhagavad-Gītā 4.5

Ways to Learn about Someone's Character

दूतं वा लेखं वा दृष्ट्वा अहं नृपस्य अदृष्टस्य ।
जानामि तं नरेन्द्रं प्राज्ञं प्रज्ञाविहीनं वा ॥

Notes: l.1 The genitives are dependent on the two accusative nouns – split up अ-दृष्टस्य. **l.2** जानामि –› √ज्ञा (guess form).

अ- (prefix) – 'not, non-, un-'
√ज्ञा (IX जानाति) – 'to recognise someone (Acc) as sth. (Acc)'
त- (Pron) – here: 'this'

नरेन्द्र- (m.) – 'leader, king' (नर-इन्द्र- lit. 'a man-Indra')
प्रज्ञा-विहीन- (Adj) – 'without wisdom, foolish'
प्राज्ञ- (Adj) – 'wise'
लेख- (m.) – 'letter, correspondence'

Pañcatantra 3.90 [x]

A Warrior's Fortune

मृतः प्राप्स्यति वा स्वर्गं शत्रून् हत्वा अपि वा सुखम् ।
उभौ हि शूराणां गुणौ एतौ सुदुर्लभौ ॥

Notes: l.1 Consists of two clauses (split after स्वर्गं); प्राप्स्यति 'he will reach' (3rd Sg Fut) serves as the main verb for both and thus needs to be translated twice – the implied subject in both is the warrior – the (post-posed) अपि means 'even' – remember that वा is postposed (Chapter 3). **l.2** forms a new sentence – supply 'are'.

एत- (Pron) – 'this'
सुदुर्लभ- (Adj) – 'very difficult to reach'

स्वर्ग- (m.) – 'heaven'
शत्रु- (m.) – 'enemy' (शत्रून् Acc Pl)

Pañcatantra 1.409 [x]

9

CHAPTER 9
ā-Stems

Ā-STEM NOUNS

Chapter 6 introduced *a*-stem nouns, which were all of either masculine or neuter gender. *ā*-stem (read 'long-a stem') nouns, on the other hand, are exclusively feminine. The endings of *ā*-stems differ from those of *a*-stems and thus need to be memorised separately. In spite of the formal differences, the meanings/functions of each case are identical to those of *a*-stems.

Remember that feminine gender is a grammatical category and does not imply that all *ā*-stem nouns refer to biological females. (Yet the reverse is the case: most words for biological females are grammatically feminine.)

<table>
<tr><th></th><th>Singular</th><th>Dual</th><th>Plural</th></tr>
<tr><td>Nom</td><td>सेना</td><td rowspan="3">सेने</td><td rowspan="3">सेनाः</td></tr>
<tr><td>Voc</td><td>सेने</td></tr>
<tr><td>Acc</td><td>सेनाम्</td></tr>
<tr><td>Instr</td><td>सेनया</td><td rowspan="3">सेनाभ्याम्</td><td>सेनाभिः</td></tr>
<tr><td>Dat</td><td>सेनायै</td><td rowspan="2">सेनाभ्यः</td></tr>
<tr><td>Abl</td><td rowspan="2">सेनायाः</td></tr>
<tr><td>Gen</td><td rowspan="2">सेनयोः</td><td>सेनानाम्</td></tr>
<tr><td>Loc</td><td>सेनायाम्</td><td>सेनासु</td></tr>
</table>

***ā*-stem noun:** सेना- **(f.) 'army'**

Note:

– The long stem-final *-ā* is visible throughout most of the paradigm (but note the INSTR SG सेनया, rather than *सेनाया, and also the GENLOC DU सेनयोः). Stem-final *-ā* (or, more generally, stem-final long vowels) is a clear sign that a noun is feminine (–› Chapter 13 on *ī*- and *ū*-stem nouns).

– The case endings in the dual and plural are largely identical to those of *a*-stems (but note the NomVocAcc Du and Instr Pl), thus reducing the number of new forms that need to be memorised. Note the Loc Pl ending *-su* (not *-ṣu*, as in the *a*-stems): the reason for this difference will be explained below ('Retroflexion of *s*').

ADJECTIVES

As described in the Road Map on Nominals (Chapter 5), adjectives are words that describe qualities: *small, smart, green, old* etc. As mentioned in Chapter 6, Sanskrit adjectives have different forms for the three different genders that Sanskrit nouns can belong to: masculine, feminine and neuter. A large number of adjectives in Sanskrit are *a*-stems. This means that their masculine forms look identical to those of masculine *a*-stem nouns (such as नर- 'man') and their neuter forms identical to those of neuter *a*-stem nouns (such as वन- 'forest'). Their feminine forms usually follow the forms of *ā*-stem nouns, making a typical *a*-stem adjective paradigm such as प्रिय- 'dear' look as follows:

	Masc	Fem	Ntr
Nom	प्रियः	प्रिया	प्रियम्
Voc	प्रिय	प्रिये	प्रिय
Acc	प्रियम्	प्रियाम्	प्रियम्
	Etc.		

***a*-/*ā*-stem adjective: प्रिय- 'dear'**

(The feminine forms of some *a*-stem adjectives take not *ā*-stem, but *ī*-stem endings, which are introduced in Chapter 13.)

Note that participles (such as the *ta*-participles from Chapter 8) are adjectives, in that they have different forms for the different genders, such as Masc गतः, Fem गता, Ntr गतम्.

Comparatives and Superlatives

Like their English counterparts, Sanskrit adjectives have three 'degrees': the positive, the comparative and the superlative. In English, these would be formed either by adding suffixes (*fast, faster, fastest*) or by adding 'more' and 'most' (*beautiful, more beautiful, most beautiful*). Sanskrit has two sets of suffixes to form comparative and superlative: comparative *-tara-*, superlative *-tama-*, and comparative *-(ī)yas-*, superlative *-iṣṭha-*.

Positive		Comparative		Superlative	
उग्र-	'terrible'	उग्रतर-	'more terrible'	उग्रतम-	'most terrible'
प्रिय-	'dear'	प्रेयस्-	'dearer'	प्रेष्ठ-	'dearest'

Comparative and superlative of उग्र- 'terrible' and प्रिय- 'dear'

Note:

– The suffixes *-tara-*/*-tama-* are much more frequent than *-(ī)yas-*/*-iṣṭha-*, and are simply added to the stem of an adjective, as seen in the table above.
– *-(ī)yas-*/*-iṣṭha-* are rarer, it is not possible to predict which adjectives use them, and unlike *-tara-*/*-tama-*, they are not just added to the stem, but to a more reduced version of the adjective whose form cannot be predicted (again, as in the table above). Such forms are listed as separate vocabulary items in most word lists or dictionaries.
– There is **no difference in meaning** between forms in *-tara-*/*-tama-* and those in *-(ī)yas-*/*-iṣṭha-*; some adjectives are even found with either set of suffixes (thus, forms such as प्रियतर- 'dearer' and प्रियतम- 'dearest' do appear in some texts).

Superlative forms are often employed together with forms in the genitive or locative:

प्रेष्ठः नराणाम् 'dearest of men'
प्रेष्ठः नरेषु 'dearest among men'

Comparatives stand together with an ablative:

सिंहः अश्वात् शीघ्रतरः
'the lion (is) faster than the horse'

Like basic adjectives, comparative and superlative adjectives have different forms for each gender. Comparatives and superlatives in *-tara-*, *-tama-* and *-iṣṭha-* are regular *a*/*ā*-stems (i.e. they form their masculine, feminine and neuter exactly like प्रिय-). The declension of comparatives in *-(ī)yas-* will be discussed in Chapter 35.

Finally, comparative and superlative forms in Sanskrit have a broader meaning than their English counterparts: in addition to 'more x', comparative forms can also have the meaning of 'rather/quite x'; superlative forms may also mean 'very/excessively x'. These alternative translations may have to be used whenever there is no actual comparison being made: when a woman is described as प्रेष्ठा कन्यानाम्, we need to translate 'the dearest of all girls'. If she is simply described as प्रेष्ठा, we need to translate this as 'very' or 'exceedingly' dear.

ADVERBS

Sanskrit uses the Acc Sg Ntr of an adjective to form the respective adverb. Thus we find e.g. नित्यम् 'always, eternally' (from नित्य- 'eternal'), चिरम् 'for a long time', सुखम् 'happily', or सत्यम् 'truly'. The same is found of nouns; thus e.g. नाम '… by name, called …' (Acc Sg of नामन्-, a neuter *n*-stem –› Chapter 29), नक्तम् 'at night' (नक्त- 'night'), रहस् 'in secret, secretly' (Acc Sg of रहस्-, a neuter *s*-stem –› Chapter 24).

MORE INTERNAL *SANDHI*: THE *RUKI* RULE ON THE RETROFLEXION OF *S*

As we have just seen, the Loc Pl of *ā*-stems ends in *-su* rather than the *-ṣu* known from *a*-stems. The reason behind this is explained by the *ruki* rule. This rule is named after the sounds *r, u, k* and *i*, which effect the *sandhi* in question. It says the following:

> Immediately after *r, k* or any vowel other than *a* or *ā*, ***s* turns into *ṣ***
> even if that intervening vowel is followed by *anusvāra* (*ṃ*) or *visarga* (*ḥ*)
> unless that *s* stands at the end of a word, or is followed by *r*.

'Any vowel other than *a*' in effect means *i, ī, u, ū, ṛ, ṝ* and also *e, ai, o, au* (which all have, or originally had, either *i* or *u* as their final component –› Chapter 7). The rule does not apply at the end of a word, where *-s* always turns into *-ḥ* (see 'Technical note: *Sandhi*' on pp. 39–40). Note that the *ruki* rule only applies in close proximity, i.e. to an *-s-* following directly upon the sounds listed, and so is unlike the rule concerning the retroflexion of *n*, which may apply across an entire word.

सेनासु 'in armies'	but	नरेषु 'in men'	मनःसु 'in minds'	but	धनुःषु 'in bows'
-s- is preceded by *-ā-*, thus remains as *-s-*		*-s-* is preceded by *-e-*, thus turns into *-ṣ-*	*-s-* is preceded by *-a-* plus *visarga*: stays as it is		in spite of the intervening *visarga*, the preceding *-u-* turns *-s-* into *-ṣ-*

Retroflexion affects *-s-* or *-n-* in any suffix or ending. Yet it is not limited to this, but applies to anywhere within a word. Thus, in Sanskrit you will e.g. only ever find *kṣ* and never *ks*. In words like the name *Kṛṣṇa*, retroflexion of both *ṣ* (after *ṛ*) and of *ṇ* (after *ṣ*) are found.

In a nutshell: under specific conditions, *s* can appear as *ṣ* (and *n* as *ṇ*) without any change in meaning of the form they stand in.

Turn to the section on internal *sandhi* in the Reference Grammar (Appendix III) for a poetic illustration of *ruki*.

STYLISTIC NOTE: 'TO GO' AND ABSTRACT NOUNS

In Sanskrit, a noun in the accusative used together with a verb meaning to go (such as √गम्) expresses the goal of the movement, i.e. usually the *place to which* someone is going (such as पुरं गच्छति 'he goes to the city'). Yet in addition to nouns referring to a place, Sanskrit also employs nouns referring to abstract qualities: शान्तिम् अधिगच्छति lit. 'he goes towards peace'. Such expressions cannot be translated literally into English, but should be rendered as 'become…': here 'become quiet, peaceful'; सिद्धिं गच्छति 'goes to success' –› 'becomes successful, finds success'; विस्मयं गच्छति 'goes towards astonishment' –› 'becomes/is astonished' etc.

SYNTACTIC NOTE: RELATIVE CLAUSES IN A NUTSHELL

Relative clauses are a common occurrence in Sanskrit. Because of the wealth of forms of the relative pronoun, they will not be systematically introduced until Chapter 23. Yet as they will appear in a number of the earlier Reading passages, a brief introduction is in order here.

Relative clauses give more information on a word in the main clause. For example, in 'the cake that I ate tasted good', the relative clause is 'that I ate' and the word that it gives more information about is 'cake'. The pronoun introducing a relative clause (here: 'that') is called a relative pronoun. When it is used in English, it stands at the beginning of the relative clause, and the clause as a whole follows the noun that it describes.

In Sanskrit, the word that the relative clause refers to may stand before, within or after the relative clause; the relative pronoun in the relative clause is almost always balanced by a demonstrative pronoun ('this', 'that', 'they' etc.) in the main clause; and, very noticeably, the relative and demonstrative pronouns do not need to stand at the beginning of their respective clauses. Literally, a sentence including a Sanskrit relative clause might thus translate into 'which cake I ate, that tasted good' or 'cake I ate which, tasted good that.' Frequently found pairs of relative and demonstrative include यः… सः (or स) 'who… he/this person' (Nom Sg Masc), ये… ते 'which/who… they' (Nom Pl Masc) and यद्… तद् 'which… that' (Nom Sg Ntr). In the Notes to the Reading passages, these kinds of construction will be referred to as '**relative structure**'.

VOCABULARY

आशा- (f.)	'hope; desire, wish'
कथा- (f.)	'story'
कन्या- (f.)	'girl; daughter'
चिन्ता- (f.)	'care, worry'
छाया- (f.)	'shadow'
माया- (f.)	'magic, miracle; illusion'
जरा- (f.)	'old age'
सेना- (f.)	'army'
पूजा- (f.)	'honour; respect'
पृतना- (f.)	'battle'
बाला- (f.)	'girl; daughter'
प्रभा- (f.)	'splendour; radiance; beauty'
प्रजा- (f.)	'child, offspring; (a ruler's) subject'
प्रज्ञा- (f.)	'knowledge, wisdom'
प्राज्ञ- (ADJ)	'wise'
भार्या- (f.)	'wife'
सीता- (f.)	Sītā, Rāma's wife
उग्र- (ADJ)	'fierce, terrible'
अमर-	(ADJ) 'immortal'; (m.) 'god'

EXERCISES

1) **Identify and translate.**

Examples: नरस्य GEN SG MASC of नर- 'man' –› 'of the/a man'
उग्रस्य GEN SG MASC of उग्र- 'terrible' –› 'of the/a terrible …'

१) प्रजायै
२) कथासु
३) उग्राभिः
४) प्रिये
५) प्रभायाः
६) छायायाम्

७) अमराः
८) प्रजया
९) प्रिया
१०) प्रज्ञा
११) प्राज्ञा
१२) भार्यायै
१३) पूजा
१४) जराम्
१५) चिन्ताः
१६) आशायाम्
१७) आशया
१८) मायाम्
१९) प्रजायाः
२०) बाले
२१) पृतनाभ्यः
२२) कन्ययोः
२३) पापयोः
२४) शूराम्

2) **For each word, give the Sanskrit in the case and number listed in brackets.**
Example: 'man' (GEN SG) –› नरस्य 'of the/a man'
a) 'story' (INSTR DU)
b) 'old age' (GEN SG)
c) 'progeny' (DAT SG)
d) 'shadow' (NOM PL)
e) 'girl' (GEN DU)
f) 'magic' (INSTR SG)
g) 'wife' (VOC SG)
h) 'daughter' (DAT PL)
i) 'honour' (ABL SG)
j) 'worry' (ABL PL)
k) 'splendour' (ACC SG)
l) 'battle' (LOC PL) (2x)
m) 'army' (INSTR PL)
n) 'hope' (ACC PL)
o) 'wisdom' (ABL SG)

3) **Review exercise: decline in the number indicated in brackets.**
   a) fierce tigers (Du)
   b) dear friends (Pl)
   c) the bold girl (Sg)

4) **Translate into English.**
   १) भार्यां बालाः च दृष्ट्वा नरः तुष्टः पुरे गच्छति ।
   २) पूजा अमरेभ्यः इति उक्त्वा जनाः नमन्ति ।
   ३) युद्धेषु पृतनासु च चिन्ताः भवन्ति ।
   ४) अमराणां कथाः श्रुत्वा नरौ क्षेत्रे स्थितं वृक्षं प्रति गत्वा सीदतः ।
   ५) प्रज्ञा जरायाम् इति प्रजा वदति ।
   ६) ईश्वरः प्रजानं पालः ।
   ७) कन्यायाः प्रभां दृष्ट्वा कुमारः चिन्ताः विस्मरति (forgets) ।
   ८) अपि शूरैः जितानां उग्राणां कथां श्रुत्वा तान् ('these', Acc Pl Masc) शूरान् पूजयसि ।
   ९) बाला वृद्धा इति नरः चिन्तयति ।
   १०) प्राज्ञः देवः इव सुखं जीवति ।

READINGS

Sītā's Abductor Talks about Her and Her Husband, Rāma

मया हि अपहृता भार्या अस्य सीता नाम जानकी ।

तां मोक्षयिषुः आयातः बद्ध्वा सेतुं महार्णवे ॥

Notes: The participles अपहृता and आयातः function as the main verbs of their respective sentences. **l.2** begins a new sentence with Rāma as the implied subject – think about how to translate the locative in सेतुं महार्णवे.

अप-हृत- (Adj) –'taken away' (*ta*-Ptc of √हृ)
अस्य (Pron) – 'of him, his' (Gen Sg Masc)
आ-यात- (Adj) – 'having come' (*ta*-Ptc of आ-√या)
जानकी- (f.) – 'daughter of Janaka' (= Sītā) (जानकी Nom Sg Fem)
त- (Pron) – 'he, she, it'
बद्ध्वा – absolutive of √बन्ध् 'to bind, construct'
मया (Pron) – 'by me' (Instr Sg)
महा-अर्णव- (m.) – 'great sea', i.e. 'the ocean'
मोक्षयिषु- (Adj) – 'wanting to free' (मोक्षयिषुः Nom Sg Masc)
सेतु- (m.) – 'bridge, causeway' (सेतुम् Acc Sg)

Mahābhārata 3.270.24 [x]

Advice for Politicians

न मनुष्याणां प्रकृतिना शक्यं राज्यं प्रशासितुम् ।
ये हि दोषाः मनुष्याणां ते एव नृपस्य गुणाः ॥

Notes: l.1 Translate न शक्यं as '(it is) not possible'. **l.2** Note the relative structure of ये… ते… 'which … they' (both Nom Pl Masc) – supply 'are' in both clauses.

दोष- (m.) – 'fault'
प्रकृति- (f.) – 'nature', here: '(natural) standards' (प्रकृतिना Instr Sg)
प्र-√शास् (II प्रशास्ति) – 'to rule'
मनुष्य- (m.) – '(regular) man, person'
राज्य- (n.) – 'kingdom'
शक्य- (Adj) – 'possible'

Pañcatantra 1.595 [x]

Ask Yourself Where You Are in Life

कः कालः कानि मित्राणि कः देशः कौ व्ययागमौ ।
कः च अहं का च मे शक्तिः इति चिन्त्यं मुहुः मुहुः ॥

Notes: Start by translating चिन्त्यं मुहुः मुहुः (चिन्त्यम् lit. 'it must be thought', i.e. 'think…! ask yourself…!') – supply 'is' or 'are' with each question.

क- (Pron) – 'who? what? which?'
काल- (m.) – 'time; the right time'
देश- (m.) – 'place, region'
मुहुः मुहुः (Indc) – 'again (and) again'
व्यय-आगमौ (Nom Du Masc) – 'change, development' (lit. 'going-(and)-coming')
शक्ति- (f.) – 'strength, special talent' (शक्तिः Nom Sg)

Pañcatantra 1.320

CHAPTER 10
Prepositions and Preverbs

PREPOSITIONS

Prepositions are words such as *to, for, into, without, from* etc. They give us information about the role that the nouns and pronouns they stand with play in a given sentence: I give this book *to you* (indirect object). The book lies *on the table* (place where). He cut the cake *with a knife* (instrument). In English, prepositions are numerous and frequently employed, and always stand in front of the noun or pronoun (hence the name *pre*-position).

Sanskrit, on the other hand, is an inflected language that can draw on case endings to mark the role that a noun plays in a sentence. Thus it only has a small number of prepositions in regular use. These, furthermore, stand behind the noun that they belong to, not in front of it (thus, properly speaking, they are *post*-positions). The most frequently used prepositions are:

प्रति (+ Acc) 'towards': नगरं प्रति 'towards the city'
सह (+ Instr) 'with': मित्रैः सह 'together with friends'
विना (+ Instr, Acc or Abl) 'without': भयेन/भयं/भयात् विना 'without fear'

PREVERBS

Related, but far more frequent in Sanskrit, is the use of preverbs, which are added to the front of a verb:

अप- means 'away, off' –› अपगच्छन्ति means 'they go away, they depart'
आ- means 'in this direction, hither' –› आगच्छति means 'he comes'
प्रति- means 'towards, back to' –› पुरं प्रतिगच्छसि means 'you go back to the city'
or 'you approach the city'

Some of these, such as प्रति, can function both as prepositions and as preverbs, and may then vary in meaning (as a preposition, प्रति expresses the idea of 'towards'; as a preverb, it can mean 'towards', but also 'back to'). A list of the preverbs employed on a regular basis is given in the Vocabulary section below.

10

Verbs that employ a preverb are called **compound verbs**. A few aspects of their use need to be pointed out.

1) **Preverbs cannot always be translated into English.** How strongly a preverb affects the meaning of a compound verb depends on the meaning of the underlying, basic verb. Verbs that have a relatively general meaning, especially verbs expressing motion (such as √गम् or √द्रु), are made more specific in their meaning: the preverb now specifies the direction of the movement. Thus we find e.g. अनु-√गम् 'to follow' (अनु- 'after'), अप-√गम् 'to go away' (अप- 'away'), or सम्-√गम् 'to come together, assemble' (सम्- 'together'). On the other hand, when verbs of more specific meaning are combined with preverbs, this may have a much more subtle effect: √श्रु means 'to hear, to listen'; उप-√श्रु, literally 'to listen towards', may express listening more intently. Frequently, different preverbs are used for different idioms: अव-√मुच्, उद्-√मुच्, निर्-√मुच्, परि-√मुच् or प्र-√मुच् all mean more or less the same as their relatively specific basic verb √मुच् 'to release'; yet while अव-√मुच् may be used to express taking off ('releasing') one's clothing, प्र-√मुच् is typically used intransitively to refer to fruit falling/'being released from' their tree. Similarly, नम् means 'to bend, to bow'; प्र-√नम्, literally meaning 'to bend/bow forwards' or 'to bow in front of', develops into the basic expression for bowing to someone in respect or reverence. Different preverbs may also be used in texts from different times – e.g. Vedic vs. Classical Sanskrit – to express the same thing. Thus, when you find a compound verb with a verbal base that already has a fairly specific meaning, it is a good first approach to try to translate the compound verb as you would the basic verb.
2) **There are verbs that have two, or even three, preverbs.** Based on √गम् 'to go', we find आ-√गम् 'to come', परि-√गम् 'to go around; to reach'; परि-आ-√गम् 'to arrive at, reach one's goal'; परि-उप-आ-√गम् 'to surround'; as well as various other combinations. (Admittedly, three preverbs at once are rare.)
3) **While the meaning of a compound verb can frequently be predicted from the meaning of its parts, it often also cannot.** Take परि-उप-आ-√गम् 'to surround' mentioned above: looking at the combination of परि- 'around', उप- 'towards' and आ- 'here, hither' combined with √गम्, it is difficult to infer the exact meaning 'to surround'. Sometimes, there is also no obvious link between basic and compound verb: अव-√गम् 'to understand' (अव- 'down, off') does not immediately appear to reflect the meaning of preverb or basic verb. (Neither does its English counterpart, 'to understand'.) Thus, if neither translating just the basic verb nor combining the literal meaning of the verb with that of the preverb(s) works, you will have to look the compound verb up in a dictionary. (See 'How to use a Sanskrit Dictionary' in Chapter 36. Up to that point, this book lists the meaning of any compound verb whose meaning is not straightforward.)
4) **Sometimes, the preverb causes internal *sandhi*.** Retroflexion of *s* or *n* to *ṣ* or *ṇ* is particularly frequent (प्र- +√नम् 'to bow forwards; to bow', for example, results in 3rd SG प्रणमति; उद्- +√स्था

'to stand up' gives us उत्तिष्ठति; उप-नि-√सद् 'to sit (√सद्) down (नि-) near or facing (उप-) someone' gives us the 3rd SG उपनिषीदति. Some dictionaries list compound verbs by reference to the basic verb. Thus अनु-√नी, आ-√नी, प्र-√नी etc. can all be found under the entry for √नी, which then has various sub-entries for the meaning of √नी in combination with each preverb. Thus, make sure you are looking up the right basic verb.

5) **In many dictionaries (and in this book), compound verbs are listed under their root.** Thus, a form such as संगच्छन्ति will be listed in the entry for √गम्, in a sub-entry on सम्-√गम्.

(Finally, relevant for Chapters 12 and 28, respectively: augments and reduplicative syllables stand *between* the verbal stem and any preverb(s); make sure you analyse forms such as पर्यगच्छत् correctly (परि-अ-गच्छत् 'he went around'), and do not miss the presence of augments after preverbs ending in an *-a* or even *-ā* (such as पर्युपागच्छत्, which could be either परि-उप-अ-गच्छत् 'he arrived' or also परि-उप-आ-अगच्छत् 'he surrounded').

Absolutives of Compound Verbs

As was mentioned briefly in Chapter 8, compound verbs form their absolutives with a different suffix from that used in simple verbs: if the verbal root in zero grade ends in a short vowel, they add *-tya*, in all other cases *-ya*. Thus √नी 'to lead' forms an absolutive नीत्वा 'having led', but अप-√नी 'to lead away' forms an absolutive अपनीय 'having led away'. √द्रु 'to run' has an absolutive द्रुत्वा 'having run', while the absolutive of अप-√द्रु is अपद्रुत्य 'having run away'.

Practicalities

Preverbs are short and sound similar, making them difficult to memorise and keep apart. Here are a few ways of remembering the list below more easily:

- अधि-, अपि-, अभि-, अनु-, उप- have similar functions: all express a *motion towards*.
- A number of these are related (and thus look similar) to preverbs in Latin and Greek that have been borrowed into English. Generally put, *-a-* in Sanskrit corresponds to various other vowels in related Western languages: अन्तर्- 'between' is related to *inter* (as in e.g. *international* 'among/between nations'); प्र- 'forward' is related to *pro-* (as in e.g. *progress,* i.e. movement forward); परि- 'around' is related to *peri-* in e.g. *periphery* (the boundary or area *around* something); अप- 'away' is related to *apo-*, which you may have heard of in scientific terminology (e.g. the *apogee* as the point furthest *away from* earth) or in words such as *apostle* (someone sent *away, out* to spread news). सम्- 'with, together' can be found in words like *assemble*, i.e. to come or put *together*.
- In order to translate from Sanskrit, you mainly need to be able to recognise the various preverbs and to split them up so that you can identify the verb they have been added to.

MORE INTERNAL *SANDHI*: VOWELS AND NASALS

The concept of internal *sandhi* was introduced in Chapter 8. It is not just consonants, but also vowels that change their pronunciation when they encounter other sounds. Whenever a **vowel meets** another **identical vowel**, they merge to **become one long vowel** (*a*/*ā* + *a*/*ā* –› *ā; i*/*ī* + *i*/*ī* –› *ī; u*/*ū* + *u*/*ū* –› *ū*). Thus, a verb like उप-आ-√नी 'to bring near, fetch' appears as e.g. 3rd SG उपानयति 'he brings'. Whenever an ***i*/*ī* or a *u*/*ū* encounter a vowel other than themselves, they turn into *y* or *v*, respectively** (as in e.g. वि-अप-√नी 'to lead away', 3rd SG व्यपनयति; or अधि-आ-√गम् 'to come upon, find', 3rd SG अध्यागच्छति). When an ***a*/*ā* encounters a vowel other than itself**, it merges with it to **form a new vowel**: for example, *a*/*ā* +*i* gives *e, a*/*ā* + *u* gives *o* (as in e.g. प्र-उद्-√धृ 'to raise', 3rd SG प्रोद्धरयति; –› Chapter 7 on the details of this).

As we saw in Chapter 8, when a voiced consonant is followed by an unvoiced consonant, it loses its voice (thus we find e.g. उद्-√स्था –› 3rd SG उत्तिष्ठति 'he stands up'). And finally, *-m* in preverbs (i.e. in *sam-*) remains as *-m* before a vowel, but turns into *anusvāra -ṃ* before a consonant (and thus we find सम्-आ-√गम् –› 3rd PL समागच्छन्ति, but सम्-√गम् –› संगच्छन्ति both meaning 'they come together, assemble').

THE NUTSHELL
Preverbs **may change the meaning of a verb**, fundamentally or marginally, but do not necessarily do so. Do not automatically expect to translate a given preverb.
Be able to **identify** all individual preverbs, even if you cannot immediately translate them.
Preverbs may **cause internal *sandhi***: make sure you identify the basic verb correctly.
In a number of **dictionaries**, compound verb forms are listed under the root of the simple verb.
Augments (–› Chapter 12) and reduplicative syllables (–› Chapter 28) stand between the preverb(s) and the basic verb.

VOCABULARY

अति-	'across, over, beyond'
अधि-	'above, over, on, on to'
अनु-	'after, along, toward'
अन्तर्-	'between, among, within'
अप-	'away, off'
अपि-	'onto, close to'

अभि-	'to, against'
अव-	'down, off'
आ-	'to, hither'
उद्-	'up, out'
उप-	'to, towards'
नि-	'down, into'
परि-	'around'
प्र-	'forward'
प्रति-	'towards; against; back'
वि-	'apart, away, out'
सम्-	'with, together, along'
विस्मय- (m.)	'astonishment'
विप्रिय- (ADJ)	'unpleasant'

वि-√स्मृ	(I विस्मरति)	'to forget'
√तॄ	(I तरति)	'to cross, to traverse'
अव-√तॄ	(I अवतरति)	'to descend'
प्र-√सद्	(I प्रसीदति)	'to be pleased'
प्रसन्न-		'pleased' (–› Chapter 34 on this form)
अव-√गम्	(I अवगच्छति)	'to understand'
अभि-√भू	(I अभिभवति)	'to overpower'
उप-√विश्	(VI उपविशति)	'to sit down'
प्र-√विश्	(VI प्रविशति)	'to enter'
अभि-√द्रु	(I अभिद्रवति)	'to go against, attack'

EXERCISES

1) **Split up the verb forms below into preverb(s) and the verbal stem itself. Identify the verbal root. (This exercise includes finite verbs, *ta*-participles, absolutives and infinitives.)**
Example: अवगच्छति –› अव- + गच्छति (from √गम्)
   १) संभरथ
   २) समूत्पतामः
   ३) उद्धारयसि
   ४) अनुविनश्यामः
   ५) व्यपनयन्ति
   ६) अध्यागम्य

७) विषीदति
८) संनिभृतम्
९) परिणमति
१०) प्रोद्भवसि
११) उपानेतुम्
१२) व्यपगच्छथ
१३) प्रणत्य
१४) पर्यन्विच्छामः
१५) प्रतीष्टः

2) **Translate into English.**
(When you encounter a new compound verb, translate it by combining the meaning of the basic verb and the preverb.)

१) जनाः विगच्छन्ति । नराः क्षेत्रे बालाः च गृहे गच्छन्ति ।

२) नराः भार्याः बालाः च श्लोकैः देवान् संपूजयन्ति ।

३) व्याघ्रात् बालाः अश्वैः सह गृहं संद्रवन्ति खगाः ('birds', Nom Pl) च उत्पतन्ति ।

४) ईश्वरम् अवनत्य कुमाराः समुत्तिष्ठन्ति । (समुत्तिष्ठन्ति = सम् + उद् + तिष्ठन्ति)

५) प्राज्ञः नृपः प्रजानां चिन्ताः प्रपश्यति ।

६) क्षत्रियः न अतिजीवति जनाः च शोचन्ति ।

७) ईश्वरस्य वचनानि अभिश्रुत्य कन्ये आगच्छतः ।

८) प्रियाः चिन्ताः विस्मृत्य कन्या उत्तिष्ठति च नगरं च प्रतिगच्छति ।

९) अश्वान् क्षेत्रेभ्यः संनीय गृहे सीदामः कथाः च कथयामः ।

१०) जनाः व्याघ्रेण विलुप्तं बालम् अनुशोचन्ति ।

११) बाले गृहात् व्यपगत्य क्षेत्राणि उपद्रवतः ।

READINGS

Note: As mentioned in Chapter 5, Sanskrit has several different declensions, i.e. different sets of case endings. Yet a number of those endings are identical or very similar across declensions (such as Acc Sg *-m* or Loc Pl *-su*). To encourage you to remember those similarities and use them to your advantage, recognisable forms from declensions not yet introduced will not be analysed for you, but marked as **'guess case from ending'** from now on.

Rāma Takes Back Sītā

प्रतिहरति तां रामः सुग्रीवबलम् आश्रितः ।
बद्ध्वा सेतुं समुद्रस्य दग्ध्वा लङ्कां शितैः शरैः ॥

Notes: l.1 तां 'her' (Acc Sg Fem), referring to Sītā – बल- here means 'force, army'. **l.2** सेतुं समुद्रस्य 'bridge across the ocean' – supply 'and' before दग्ध्वा (the mentioned arrows would have been lit on fire).

आश्रित- (Adj) – 'relying on, resorting to' (+ Acc)
बद्ध्वा – absolutive of √बन्ध् 'to bind; construct'
लङ्का- (f.) – Śrī Laṅkā
शर- (m.) – 'arrow'
शित- (Adj) – 'sharp'
सुग्रीव- (m.) – Sugrīva (king of the monkeys, on Rāma's side)
सेतु- (m.) – 'bridge, causeway' (guess case of सेतुं from ending)
प्रति-√हृ (I प्रतिहरति) – 'to take back'

Mahābhārata 3.258.3

Introducing the Story of the Foolish Turtle

मित्राणां हितकामानां यः वाक्यं न अभिनन्दति ।
स कूर्मः इव दुर्बुद्धिः काष्ठात् भ्रष्टः विनश्यति ॥

Notes: Note the relative structure (–› Chapter 9) of यः… स 'who… he' (both Nom Sg Masc).

काष्ठ- (n.) – 'log'
कूर्म- (m.) – 'turtle'
दुर्बुद्धि- (Adj) – 'foolish' (दुर्बुद्धिः Nom Sg Masc)
अभि-√नन्द् (I अभिनन्दति) – 'to welcome'
वि-√नश् (IV विनश्यति) – translate like √नश्
√भ्रंश् (I भ्रंशति) – 'to fall'
वाक्य- (n.) – 'word, advice'
हित-काम- (Adj) – 'loyally loving' (lit. 'one whose love is set')

Pañcatantra 1.420

The Effects of Choosing Bad Leaders

अकृतात्मानम् आसाद्य राजानम् अनये रतम् ।
विनश्यन्ति अनयाविष्टाः देशाः च नगराणि च ॥

Notes: l.1 आसाद्य 'having appointed' (absolutive of the causative of आ-√सद्).
l.2 Split up अनय-आविष्टाः, think about how to translate this compound.

अकृत-आत्मन्- (ADJ) – 'of imperfect self/character' (अकृतात्मानम् ACC SG MASC)
अनय- (m.) – 'bad conduct, imprudence'
च… च – 'both… and'
देश- (m.) – 'country'
वि-√नश् (IV विनश्यति) – translate like √नश्
रत- (ADJ) – 'delighting in' (+ LOC)
राजन्- (m.) – 'king' (राजानम् ACC SG)
आ-√विश् (VI आविशति) – translate like √विश्

Mahābhārata 3.268.11

Kṛṣṇa/Viṣṇu Describes Himself

रसः अहम् अप्सु कौन्तेय प्रभा भवामि शशिसूर्ययोः ।
प्रणवः सर्ववेदेषु शब्दः खे पौरुषं नरेषु ॥

Notes: The main verb भवामि needs to be understood/repeated several times. (अहम् is used for emphasis.) – शशि-सूर्यौ 'moon and sun' – सर्व-वेदाः 'all the *Vedas*' (= the earliest Sanskrit texts).

अप्- (f.) – 'water' (guess case of अप्सु from ending)
कौन्तेय- (m.) – 'son of Kuntī' (addressing Arjuna)
ख- (n.) – 'sky, space'
पौरुष- (n.) – 'manliness, humanity'
प्रणव- (m.) – 'oṃ' (the sacred sound)
रस- (m.) – 'essence; fluidity'
शब्द- (m.) – 'sound, word'

Bhagavad-Gītā 7.8 [x]

CHAPTER 11
Introduction to External *Sandhi* I; Consonant *Sandhi*

INTRODUCTION TO EXTERNAL *SANDHI*

Say the following two sentences aloud:

Do you want some more chocolate?
Don't you want some more chocolate?

For many English speakers, there is a difference in how the first sound of the word *you* in these two sentences is pronounced: combining the *-t* of *don't* with the *y-* of *you*, the result is something like *dontchou*. Or listen to how you say *in between* – many pronounce this as *imbetween*. In English spelling, each word is written separately and always spelled in the same way, no matter what word follows. This helps readers recognise the words they see on the page. Sanskrit does this differently: rather than writing words so that they are individually recognisable straight away, Sanskrit writing marks how the pronunciation of words changes when they stand next to other words. This has the advantage that, when we see any Sanskrit written, we know how it is to be pronounced with a much greater degree of accuracy. The rules describing how words change when they are put together in a sentence are those of **external *sandhi*** (*saṃ-dhi-* (lit.) 'putting (–› √*dhā*, Chapter 19) together (*sam-*)'). It can be summed up as follows:

> Sanskrit words regularly change their pronunciation when they stand together with other words. Sanskrit spelling marks all these changes. This process is called external *sandhi*, and its general principles are quite simple:
>
> 1) **The last sound of a word changes, depending on the first sound of the next word. Sometimes, that first sound also changes.**
> 2) **A consonant at the end of a word becomes more similar to the first sound of the next word.**
> 3) **A vowel at the end of a word interacts (and usually merges) with a following vowel. It remains the same when a consonant follows.**

The box above outlines everything you need to *know* about *sandhi* right now. This chapter explains the various manifestations that Rule 2 can take, with the exception of final *-ḥ* (which will

be explained in Chapter 13); Rule 3 (on vowel *sandhi*) will be discussed in Chapter 16. All three discussions of *sandhi* will include a daunting number of small details. Don't worry too much about these right now, but instead focus on the principles outlined above. The best way of familiarising yourself with the single *sandhi* manifestations is to take regular recourse to the *sandhi* charts in each section (which are reprinted together in the Reference Grammar in Appendix III) whenever a Sanskrit text is read and a particular application of *sandhi* is unclear.

CONSONANT *SANDHI*

A consonant at the end of a word becomes more similar to the first sound of the next word.

'Becoming more similar' means the following: if, for example, a word ends in a voiceless consonant and the next word begins with a voiced sound (i.e. either a voiced consonant or one of the vowels, which are always voiced), the word-final voiceless consonant becomes voiced. Thus, *t* becomes *d*, or *k* becomes *g*.

नगरात् ग्रामं गच्छति 'He is going from the city to the village.' –› नगराद् ग्रामं गच्छति

By the same principle, before a word-initial nasal, preceding final stops turn into the equivalent nasal.

ग्रामं नगरात् न गच्छति 'He is not going to the village from the city.' –› ग्रामं नगरान् न गच्छति

(Similarly, final *-t* becomes retroflex before a word-initial retroflex sound; yet this is very rare.)

The aspiration of initial consonants (as in *kh-*, *gh-*, *ch-* etc.) does **not** affect what precedes. Initial *h-*, on the other hand, does change preceding word-final stops: it **voices** them and itself turns into the corresponding aspirated stop.

नगरात् हि गच्छति 'He is indeed (हि) going away from the city.' –› नगराद् धि गच्छति

'Permitted Final Sounds'

At the end of a Sanskrit word, i.e. in word-final position, we only find a handful of consonants. No voiced or aspirated stops appear, and palatal sounds are absent entirely. This limits the list of possible external *sandhi* combinations involving stops, which can thus be given as in the table below. The top row represents the possible word-final sounds; the far-right column represents the sounds at the beginning of the following word. The main grid shows the resulting word-final sounds after *sandhi* has been applied.

Final sound							Initial Sound of Following Word
k	ṭ	t	P	ṅ	n	m	
k	ṭ	t	p	ṅ	n	m	zero
g	ḍ	d	b	ṅ/ ṅṅ[1]	n/nn[1]	m	vowels
k	ṭ	t	p	ṅ	n	ṃ	k/kh
g	ḍ	d	b	ṅ	n	ṃ	g/gh
k	ṭ	c	p	ṅ	ṃś[2]	ṃ	c/ch
g	ḍ	j	b	ṅ	ñ	ṃ	j/jh
k	ṭ	ṭ	p	ṅ	ṃṣ[2]	ṃ	ṭ/ṭh
g	ḍ	ḍ	b	ṅ	ṇ	ṃ	ḍ/ḍh
k	ṭ	t	p	ṅ	ṃs[2]	ṃ	t/th
g	ḍ	d	b	ṅ	n	ṃ	d/dh
k	ṭ	t	p	ṅ	n	ṃ	p/ph
g	ḍ	d	b	ṅ	n	ṃ	b/bh
ṅ	ṇ	n	m	ṅ	n	ṃ	n/m
g	ḍ	d	b	ṅ	n	ṃ	y/v
g	ḍ	d	b	ṅ	n	ṃ	r
g	ḍ	l	b	ṅ	l̃[4]	ṃ	l
k	ṭ	c (ch)[3]	p	ṅ	ñ (ś/ch)[3]	ṃ	ś
k	ṭ	t	p	ṅ	n	ṃ	ṣ/s
g(gh)[3]	ḍ(ḍh)[3]	d(dh)[3]	b(bh)[3]	ṅ	n	ṃ	h

Overview of external consonant *sandhi* (fields before voiced initial sounds are shaded)

Note:

[1] When word-final *-n* (or more rarely, *-ṅ*) is preceded by a short vowel and the next word begins with a vowel, the *-n*/*ṅ* doubles: *smayan iva –› smayann iva*.

[2] Between a word-final *-n* and any initial voiceless sound that is formed using the tongue (*c-*/*ch-*, *ṭ-*/*ṭh-*, *t-*/*th-*), an *s*-sound is inserted. Before the palatal *c*/*ch*, the palatal *ś* is added; before the retroflex *ṭ*/*ṭh*, a retroflex *ṣ*, and before dental *t*/*th*, a dental *s*. Before that *s*-sound, the *n* turns into *anusvāra ṃ: kasmin cit –› kasmiṃś cit*.

[3] While *sandhi* primarily affects the word-final sounds, there are a few cases in which the initial sound of the next word is also affected: *agacchat hi* –› *agacchad dhi.* The new forms of these word-initial sounds are given in brackets after the sandhied word-final consonants in the grid. In the combination of final *ñ* and initial *ś, ś* may remain the same or change into *ch*.

[4] The sign used above the *l* is the *anunāsika*. Its *devanāgarī* representation is ँ, and it is pronounced like an *anusvāra*, yet it nasalises consonants, not vowels. (Try to pronounce an *l* while at the same time producing the hum-like nasalised sound of the *anusvāra*.)

Writing Conventions

So far, the *virāma* (the small diagonal stroke at the bottom of e.g. -त्) has been used to indicate that a word ends with a consonant rather than a vowel. Actual Sanskrit writing, however, avoids use of the *virāma* by **omitting the gap between two words** entirely. Whenever a word has been written with final consonant plus *virāma* so far, it should properly have been linked up with the initial sound of the following word:

नगरात् हि गच्छति –› नगराद् धि गच्छति –› नगराद्धि गच्छति 'He is indeed going away from the city',
नगरात् न गच्छति –› नगरान् न गच्छति –› नगरान्न गच्छति 'He is not going away from the city.'
नगरात् आगच्छति –› नगराद् आगच्छति –› नगरादागच्छति 'He is coming from the city.'

The same happens in most instances of external vowel *sandhi* –› Chapter 16.

This complicates reading Sanskrit a great deal: from now on, whenever you cannot identify a word, check whether it might actually be two or more words that have been combined in writing. Be especially careful not to overlook **initial *a*- after a word ending in a consonant**. As we know, short *a* that follows upon a consonant is not indicated in *devanāgarī* writing. Thus, following the writing conventions just outlined, *नगराद् अपगच्छति 'he is going away from the city' appears as नगरादपगच्छति. Having identified नगराद्, it is an easy mistake to then see the *-p-* as the next sound and ignore the *-a-* between the two. Be aware of this potential pitfall.

Note that final consonants are linked in writing with the next word only if the use of a *virāma* were otherwise required (as in *नगराद् अपगच्छति –› नगरादपगच्छति). If a word ends in *anusvāra -ṃ* or *visarga -ḥ* after *sandhi* has been applied, this *-ṃ* or *-ḥ* is **not** linked with the following word. Thus words such as नरं पश्यामि 'I see a man' remain written separately.

Finally, in some conjuncts consisting of three or more consonants, a number of Sanskrit fonts use a *virāma* to retain legibility; –› e.g. बुद्ध्वा 'having understood'. Do not let this confuse you.

Beginners' *Sandhi*: Some Practical Remarks

Reading sandhied texts takes quite a while to get used to. Do not worry if you find it difficult – it *is* difficult. The progress you will make may be slow, but it will be steady. From this point on, the *sandhi* rules introduced so far have been applied to all Sanskrit examples and texts. Through this constant exposure, they will become familiar to you soon. Remember: memorise the basic principles outlined at the beginning of this chapter and use the tables at the back for reference. **It may be useful to make a photocopy of the *sandhi* tables on pp. 387–9 in the Appendices and to keep it in whatever place of the book you are at**. Soon you will find yourself consulting those tables less and less.

If you do wish to memorise any part of the *sandhi* table above, leave the columns concerning *ṭ, p* and *ṅ* aside for the time being, as these letters occur at the end of words only rarely. Of the consonants, *-t*, *-n* and *-m* are found in word-final position most frequently. You already know the *sandhi* patterns of *-m*: it surfaces as *-m* before vowels and if no word follows, and as *-ṃ* everywhere else; so memorise the columns for final *-t* and *-n*.

REVIEW QUESTIONS

1) What is the general principle of external consonant *sandhi*?
2) What can final *-n* turn into?
3) List the six instances in which a word-initial sound also changes through *sandhi*.
4) How do the writing conventions of Sanskrit avoid the use of *virāma* at the end of a word?

EXERCISES

Try to do these exercises by remembering the principles of *sandhi*, but refer to the chart whenever you need to.

1) **Apply external consonant *sandhi* to the following combinations of sounds and write down the results in transliteration.**
   a) *-t + a-*
   b) *-k + dh-*
   c) *-n + j-*
   d) *-k + n-*
   e) *-m + i-*
   f) *-t + ś-*
   g) *-ān + a-*

h) *-m + t-*
i) *-k + h-*
j) *-t + t-*
k) *-p + n-*
l) *-k + l-*
m) *-n + l-*
n) *-t + h-*
o) *-an + u-*
p) *-n + t-*
q) *-p + t-*
r) *-t + l-*
s) *-t + d-*
t) *-p + h-*
u) *-t + ś-*
v) *-n + ch-*
w) *-īn + a-*
x) *-in + ā-*

2) **Resolve the *sandhi* below. Check if there is more than one possible source for each outcome.**
a) *-dg-*
b) *-pt-*
c) *-ma-*
d) *-bg-*
e) *-ll-*
f) *-ddh-*
g) *-nm-*

3) **What could underlie these sandhied final sounds?**
a) *-l*
b) *-d*
c) *-t*
d) *-n*
e) *-g*
f) *-k*
g) *-p*
h) *-ṃs*

4) **What could these final sounds be turned into through the application of *sandhi*?**
   a) *-p*
   b) *-m*
   c) *-n*
   d) *-t*
   e) *-ān*
   f) *-an*

5) **Split up the following into single words, undo the *sandhi* and translate.**
   १) वृक्षात्पतति
   २) वृक्षाद्वपतति
   ३) कुमारमेव
   ४) श्लोकमवगच्छामि
   ५) सिंहान्न विद्रवति
   ६) गृहाद्धि
   ७) नरांश्च कुमारांश्च पश्यामि
   ८) मित्रमुपवेशयति
   ९) क्षत्रियाञ्जयति

6) **Apply the consonant *sandhi* introduced in this chapter to the following texts. Indicate also where words remain unchanged, but should be linked up in writing. Use transliteration or *devanāgarī*, as you prefer.**

पूर्वजन्मकृतम् कर्म तत् दैवम् इति कथ्यते।
तस्मात् पुरुषकारेण यत्नम् कुर्यात् अतन्द्रितः ॥

''Fate' is the karma one accumulated in a previous life. That's why one should exert oneself in manly activity, tirelessly.'

(*Hitopadeśa* 0.44)

अस्मिन् तु निर्गुणम् गोत्रे नापत्यम् उपजायते।
आकरे पद्मरागाणाम् जन्म काचमनेः कुतः ॥

'In this family, no child could be born without merits; how could a mine of rubies produce a shard of glass?'

(*Hitopadeśa* 0.59)

यस्मात् च येन च यथा च यदा च यत् च
यावत् च यत्र च शुभाशुभम् आत्मकर्म ।
तस्मात् च तेन च तथा च तदा च तत् च
तावत् च तत्र च विधातृवशात् उपैति ॥

'For whatever reason, by whatever means, in whatever manner, of whatever kind, to whatever extent, whenever and wherever one performs a good or bad act, one bears its consequences accordingly, under the sway of fate.'

(*Hitopadeśa* 1.89)

कत् चित् ज्ञातीन् गुरून् वृद्धान् दैवतान् तापसान् अपि ।
चैत्यान् च वृक्षान् कल्याणान् ब्राह्मणान् च नमस्यसि ॥
कत् चित् शोकः न मन्युः वा त्वया प्रोत्पाद्यते अनघ ।

'Do you bow when you see relatives, teachers, elders, deities, ascetics, sanctuaries and auspicious trees and brahmins? You never provoke grief or anger, sinless one?'

(*Mahābhārata* 2.5.100–101.1)

READINGS

Please note:
– all consonant *sandhi* has been applied in the following Readings
– the absence of applied vowel and *visarga sandhi* has been indicated with a dot ·

Introducing the Story of the Brahmin and the Mongoose

यः · अर्थतत्त्वमविज्ञाय वशं क्रोधस्य गच्छति ।
सः · अचिराद्भ्रश्यते मित्राद्ब्राह्मणः · नकुलादिव ॥

Notes: Note the relative structure यः… सः 'who… he' (both Nom Sg Masc). **l.1** अ-वि-ज्ञा-य 'not having recognised' (absolutive) – see the note in Chapter 9 on the use of √गम् + abstract expression. **l.2** -द्भ्र- is written using a *virāma* for the sake of legibility – भ्रश्यते 'he will be parted from' (+ Abl).

अ-चिरात् (Indc) – 'soon'
अर्थ-तत्त्व- (n.) – 'reality, fact'
क्रोध- (m.) – 'anger'
नकुल- (m.) – 'mongoose'
ब्राह्मण- (m.) – 'brahmin, wise man'
वश- (n.) – 'power, rule'

Pañcatantra 5.2

The Importance of the Earth

भूमिकायां हि जायते सर्वं भूमिकायां सर्वं विनश्यति ।
भूमिका प्रतिष्ठा भूतानां भूमिका · एव परायणम् ॥ २० ॥
यस्य भूमिका तस्य सर्वं जगत्स्थावरजङ्गमम् ।
तत्र अतिगृद्धाः · राजानः · विनिघ्नन्ति · इतरेतरम् ॥ २१॥

Notes: 20) l.1 जायते 'is born' (3rd Sg, from √जन् –› Chapter 21). **l.2** Supply 'is' twice. **21) l.1** Note the relative structure यस्य… तस्य 'of whom… of him' (both Gen Sg Masc); supply 'is' twice – स्थावर-जङ्गम- 'both stationary and moving'. **l.2** तत्र here is abstract ('there' –› 'in that matter, because of that') – विनिघ्नन्ति 'they kill'.

अति-गृद्ध- (Adj) – 'very/excessively greedy'
इतर-इतरम् (Indc) – 'one another, each other'
जगत्- (n.) – 'world' (जगत् Nom Sg)
वि-√नश् (IV विनश्यति) – translate like √नश्
परायण- (n.) – 'refuge, last resort'
प्रतिष्ठा- (f.) – 'resting-place'
भूमिका- (f.) – 'earth, ground'
राजन्- (m.) – 'king' (राजानः Nom Pl Masc)

Mahābhārata 6.4.20–21 [x]

The Fates of Warriors

न च · अपि · एतान्हतान्युद्धे नृप शोचितुमर्हसि ।
प्रमाणं यदि शास्त्राणि गताः · ते परमां गतिम् ॥ ११ ॥

(…)

हतः · अपि हरति स्वर्गं हत्वा च हरति यशः ।
उभयं नः बहुगुणं न भवति निष्फलता रणे ॥ १४ ॥

Notes: 11) l.1 अपि 'even'. **l.2** Begins a new sentence – in प्रमाणं यदि शास्त्राणि, translate यदि first and supply 'are' as the main verb – ते 'they' (Nom Pl Masc) refers to एतान् in l.1 – गताः begins the main clause and functions as the main verb: 'they have gone'. **14) l.1** 'A warrior' is the implied subject – अपि 'even'. **l.2** उभयम् and न each begin a new sentence; supply 'is' with the former.

अपि (Indc) – 'also, even' (postposed)
उभय- (Adj) – 'both'; here a nominalised neuter: 'either (thing)'
एत- (Pron) – 'this; (Pl) these'
गति- (f.) – 'path' (guess case of गतिम् from ending)
नः (Pron) – 'for us' (Dat Pl)
निष्-फलता- (f.) – 'fruitlessness'
परम- (Pron Adj) – 'ultimate, highest'
प्रमाण- (n.) – 'the (right) standard, right'
बहु-गुण- (Adj) – 'of great quality, great'
यदि (Indc) – 'if'
यशस्- (n.) – 'fame' (यशः Acc Sg)
रण- (m.) – 'battle'
शास्त्र- (n.) – 'scripture'
स्वर्ग- (m.) – 'heaven'

Mahābhārata 11.2.11+14 [x]

12

CHAPTER 12
Imperfect Indicative and Present Potential

These two paradigms use the same endings everywhere except for the 1st Sg and the 3rd Pl. They are thus introduced together here, even though they are unrelated in their meaning/function.

MEANING

The **imperfect tense** refers to the past: while the 3rd Sg Pres Ind भरति means 'he carries', its imperfect equivalent अभरत् means 'he carried'. The **potential mood** (also called 'subjunctive' or 'optative' in some grammars) refers to what is possible. Thus the 3rd Sg Pres Pot भरेत् can be used to express simple possibility ('he may, might carry'), what is wished for ('he should, ought to carry'), also what will be ('he will carry'), and conditional clauses ('if he carried, were to carry'). In the 1st Du and Pl, it may also express the idea of 'let's carry'. The potential mood is regularly used only of the present tense.

FORMS

As we saw in Chapter 4, a number of the present-tense verb forms are marked by the final vowel *-i*: भरामि, भरसि, भरति, 3rd Pl भरन्ति. Imperfect and potential also have this kind of 'signature' vowel that helps us recognise them: the imperfect paradigm is marked with an **augment**, the vowel *a-* at the beginning of each form. This is a marker of 'pastness' that is also found in another kind of past tense, the aorist (which will be discussed in Chapter 38). The potential, on the other hand, is marked by the vowel *-e-* that appears directly before the ending. Look at the imperfect indicative and present potential of √भृ 'to carry':

	Singular		Dual		Plural	
	Imperfect	**Potential**	**Imperfect**	**Potential**	**Imperfect**	**Potential**
1st	अभरम्	भरेयम्	अभराव	भरेव	अभराम	भरेम
2nd	अभरः	भरेः	अभरतम्	भरेतम्	अभरत	भरेत
3rd	अभरत्	भरेत्	अभरताम्	भरेताम्	अभरन्	भरेयुः

Imperfect indicative and present potential of √भृ 'to carry' (For tables listing each paradigm individually, see the Reference Grammar, pp. 400.)

The endings, parallel in all forms but the 1st Sg and 3rd Pl, make memorising the two sets of forms easier. In some forms, comparison with the present tense helps even further: in the singular, the pattern of *m, s, t* repeats throughout (*āmi, asi, ati – am, as, at – eyam, es, et*; this pattern is made less obvious by the fact that word-final *-s* changed into *-ḥ* through *sandhi*; –› Chapters 4 and 13 for details), and the first persons dual and plural all include *-va-* and *-ma-*, respectively. The endings used in the present are called **primary**, those employed in imperfect and potential **secondary**.

For anyone who finds it easier to memorise specifically the new endings, they are given in the table below. Note that before its 1st Sg and 3rd Pl endings, the potential inserts a *-y-*.

-(a)m	*-va*	*-ma*
- ḥ	*-tam*	*-ta*
-t	*-tām*	*-an/-uḥ*

Secondary active endings

Two Notes on the Augment

– The augment is placed right in front of the verbal root. If a verb has any preverbs, the augment comes after them:

  प्रति-अ-गच्छत् –› प्रत्यगच्छत्
  (–› Chapter 10 to remind yourself how the final vowel of a preverb may change when it encounters the augment *a-*.)

– Verbs beginning with a vowel are augmented by putting this initial vowel into *vṛddhi*:

  Present इच्छति –› Imperfect ऐच्छत्

VOCABULARY

√रुह्	(I रोहति)	'to go up, climb, ascend'
पद्म-	(m./n.)	'lotus' (*padma-*)
काल-	(m.)	'(the right) time'
हंस-	(m.)	'goose' or 'swan'
मध्य-	(n.)	'middle; waist'
यज्ञ-	(m.)	'worship; sacrifice'
हेतोः	(INDC)	'for the sake of' (+ GEN)
क्षणेन, क्षणात्		'immediately, instantly'(–› क्षण-)
दान-	(n.)	'gift'
क्षण-	(m.)	'moment'
शर-	(m.)	'arrow'
भद्र-	(ADJ)	'good; pleasing; happy'
च… च	(INDC)	'both… and' (postposed)
अपि	(INDC)	(postposed) 'even, also'
यथा… तथा	(INDC)	'just as… so'

EXERCISES

1) **Identify the elements (preverb(s) and verbal roots) in the forms below.**
Example: समागच्छति – सम् + आ + √गम्

१) पर्यनुनयामः
२) संनिभृतः
३) अपातिष्ठावः
४) प्रत्युपद्रवसि
५) समुत्क्षिपतः
६) अपातिष्ठाव
७) आगच्छत्
८) व्यपागच्छाम
९) अभ्यवनयेत्
१०) अनूत्तिष्ठति
११) प्रोद्गच्छन्ति

१२) अन्वागच्छत्
१३) अन्वागच्छति
१४) अन्वगच्छत्
१५) प्रत्यानयति

2) **Change the following into the corresponding imperfect or present indicative forms and translate. Example:** भरामि –› अभरम् 'I carried'
(Again, translate new compound verbs by using your knowledge of the meaning of the basic verb and preverb.)

१) पतति
२) पूजयावः
३) गच्छन्ति
४) संयजथः
५) आगच्छन्
६) उत्पतथ
७) अविशाम
८) उपविशामः
९) परिगच्छति
१०) रोहामः
११) प्राविशताम्
१२) अन्वद्रवः
१३) आगच्छसि
१४) जयथः
१५) वससि
१६) अभ्यभवः

3) **Change the following into the corresponding potential or indicative forms, respectively, and translate. Example:** भरति –› भरेत् 'he should (etc.) carry'

१) तरामः
२) वदसि
३) हरथः
४) विशन्ति
५) त्यजेम
६) विगच्छसि

७) प्रविशतः
८) दहामि
९) पतेयम्
१०) मुञ्चावः
११) भवति
१२) अवतरन्ति
१३) आगच्छेयुः

4) **Give the Sanskrit 3rd Sg Impf form of the following verbs.**
   a) 'to carry'
   b) 'to lead'
   c) 'to stand'
   d) 'to ascend'
   e) 'to descend'
   f) 'to attack'
   g) 'to overpower'
   h) 'to sit (down)' (2x)
   i) 'to say'
   j) 'to stand up (उद्-)'
   k) 'to sacrifice'
   l) 'to go'
   m) 'to burn'

5) **In Sanskrit, form the 1st Pl Pot of the following verbs.**
   a) 'to live'
   b) 'to see'
   c) 'to cross'
   d) 'to be pleased'
   e) 'to climb'
   f) 'to grow'
   g) 'to release'
   h) 'to love'
   i) 'to want'
   j) 'to mourn'
   k) 'to stand up (उद्-)'
   l) 'to show' (use a causative)

6) **Resolve the consonant *sandhi* in the following sentences. Translate into English.**
Note: The absence of applied vowel and *visarga sandhi* has been indicated with a dot ·

१) नरः · पुरात्प्रत्यागत्य बालायै वृक्षमदर्शयत् ।

२) देवानां प्रभां पश्येः · इति नरः · मित्रमवदत् ।

३) उग्रं क्षत्रियं दृष्ट्वा नरः · मित्रमपि क्षत्रियमपश्यः · इति · अपृच्छत् ।

४) देवान्यज्ञैः · तोषयेम · इति शूरः · अवदत् ।

५) युद्धे यथा नगराणि नष्ठानि तथा जनाः नष्ठाः ।

६) उग्रः · नृपः · जनेभ्यः · दानानि · आप्तुमैच्छत् । (√आप् 'to get')

७) पद्मं दर्शयेः · इति बालौ कन्यामवदताम् ।

८) भद्रे काले पुनर् समागच्छेम · इति · उक्त्वा कुमारः क्षणादपागच्छत् ।

९) क्षत्रियस्य वचनानि श्रुत्वा नराः · अत्र निषद्य · चिन्ताः · च विस्मरेः · इति · अवदन् ।

१०) यथा जनाः · क्षेत्रे स्थितस्य वृक्षस्य फलैः · तुष्यन्ति तथा · अश्वाः ।

READINGS

Please note:
– all consonant *sandhi* has been applied in the following Readings
– the absence of applied vowel and *visarga sandhi* has been indicated with a dot ·

Some Things are Worth Great Sacrifice

त्यजेदेकं कुलस्य · अर्थे ग्रामस्य · अर्थे कुलं त्यजेत् ।
ग्रामं जनपदस्य · अर्थे स्वात्मार्थे पृथिवीं त्यजेत् ॥

Notes: Translate all third-person potentials impersonally ('one should…'). **l.2** स्वात्मार्थे = स्व-आत्म-अर्थे 'for the sake of (अर्थे) one's own (स्व-) soul (आत्म-)'.

अर्थे (Indc) – 'for the sake of'
एक- (Pron Adj) – 'one, a single person'
जन-पद- (m.) – 'a people, nation'
पृथिवी- (f.) – 'the earth' (guess case from ending)

Pañcatantra 1.388

Sītā Vividly Describes Her Loyalty to Her Husband Rāma

प्रपतेद्द्यौः · सनक्षत्रा पृथिवी शकली भवेत् ।
शैत्यमग्निः · इयान्न · अहं त्यजेयं रघुनन्दनम् ॥

Notes: प्रपतेद्द्यौः *prapateddyauḥ* – translate the first three potentials as a list of conditionals: 'even if x were to happen…' – इयात् 3rd Sg Pot of √इ 'to go' – the main clause begins at न.

अग्नि- (m.) – 'fire' (guess case of अग्निः from ending)
द्यो- (m.) – 'the sky' (द्यौः Nom Sg) (*dyauḥ*)
प्र-√पत् (I प्रपतति) – translate like √पत्
पृथिवी- (f.) – 'earth' (पृथिवी Nom Sg)

रघु-नन्दन- (m.) – 'the delighter of Raghu (Rāma's grandfather)': a name for Rāma
शकल- (Adj) – 'fragmented' (शकली Nom Sg Fem)
शैत्य- (n.) – 'cold(ness)'
स-नक्षत्र- (Adj) – 'together with (*sa-*) the stars' (–› Note in Chapter 15)

Mahābhārata 3.262.36

The Power of Emotion over Reason

यथा धूमेन · आवृतः · वह्निः · आदर्शः · मलेन च ।
यथा · उल्बेन · आवृतः · गर्भः · तथा रागेण मतिः · आवृता ॥

Notes: The Ptc's आवृतः and आवृता function as the main verbs of their clauses.

आ-दर्श- (m.) – 'mirror'
उल्ब- (n.) – 'womb'
गर्भ- (m.) – 'embryo'
धूम- (m.) – 'smoke'

मति- (f.) – 'mind, intellect' (मतिः Nom Sg)
मल- (n.) – 'dust'
राग- (m.) – 'passion, strong emotion'
वह्नि- (*vahni-*) (m.) – here: 'fire' (वह्निः Nom Sg)
आ-√वृ (V आवृणोति) – 'to cover, surround'

Bhagavad-Gītā 3.38 [x]

CHAPTER 13
ī- and *ū*-Stems; *Sandhi* II: *Visarga Sandhi*

Ī- AND *Ū*-STEMS

Chapter 9 introduced *ā*-stems. There are two more stems ending in long vowels, namely *ī*- and *ū*-stems. Nouns belonging to these stems also are exclusively feminine, and furthermore have endings that are very similar to those of *ā*-stems. It thus is helpful to look at them in comparison with each other.

There are two varieties of both *ī*- and *ū*-stems: regular and monosyllabic or 'root' stems. Look over the three paradigms given overleaf and read the notes intended to help with memorisation. (*ū*-stems are entirely parallel to *ī*-stems and will be discussed further down.)

REGULAR *Ī*-STEMS

In their endings, these greatly overlap with *ā*-stems; yet they diverge in the Voc Sg and the NomVoc Acc Du. Also, while *ā*-stems add a *-y-* between stem and ending in InstrDatAblGenLoc Sg, *ī*-stems add the ending right to their stem. Where endings begin with a vowel, internal *sandhi* turns stem-final *ī* into *y* (hence *nady-ā* etc.). In the Nom Pl, the same ending (*-aḥ*) is employed in both *ā*- and *ī*-stems. It combines with stem-final *-ā* to give **-ā-aḥ* > *-āḥ*, and with stem-final *-ī* to give **-ī-aḥ* >*-yaḥ*.

ROOT *Ī*-STEMS

These can be recognised by the fact that, without any endings, they have just one syllable. They differ from regular *ī*-stems in some case endings: the Nom Sg ends in *-ḥ*; the DatAblGenLoc Sg and Gen Pl may have the same endings as *ā*- and regular *ī*-stems (giving धियै, धियः, धियाम्, धीनाम्; see shaded fields) or also alternative endings (धिये, धियः, धियि, धियाम्). As we will see in Chapter 15, these alternative endings are those of consonant stems. They furthermore differ from regular *ī*-stems in that, before an ending that begins with a vowel, the stem-final *-ī* changes not into a *-y-*, but into *-iy-* (hence धिया rather than *ध्या), which minimises the number of forms consisting of just one syllable.

Ū-STEMS

Once we are familiar with *ī*-stems, *ū*-stems are easy to memorise, given their formal parallels to *ī*-stems. Here, too, there are regular and root-stems. *ū*-stems have the same endings as their *ī*-stem counterparts in all cases except for the Nom Sg, which even in regular *ū*-stems ends in *-ḥ*, while that

	ā (f.)	*ī* (f.)	*ī* (root, f.)	
	Singular			
Nom	सेना	नदी	धीः	**Nom**
Voc	सेने	नदि	धीः	**Voc**
Acc	सेनाम्	नदीम्	धियम्	**Acc**
Instr	सेनया	नद्या	धिया	**Instr**
Dat	सेनायै	नद्यै	धिये, धियै	**Dat**
Abl Gen	सेनायाः	नद्याः	धियः, धियाः	**Abl Gen**
Loc	सेनायाम्	नद्याम्	धियि, धियाम्	**Loc**
	Dual			
NomVocAcc	सेने	नद्यौ	धियौ	**NomVocAcc**
InstrDatAbl	सेनाभ्याम्	नदीभ्याम्	धीभ्याम्	**InstrDatAbl**
GenLoc	सेनयोः	नद्योः	धियोः	**GenLoc**
	Plural			
NomVoc	सेनाः	नद्यः	धियः	**NomVoc**
Acc	सेनाः	नदीः		**Acc**
Instr	सेनाभिः	नदीभिः	धीभिः	**Instr**
DatAbl	सेनाभ्यः	नदीभ्यः	धीभ्यः	**DatAbl**
Gen	सेनानाम्	नदीनाम्	धियाम्, धीनाम्	**Gen**
Loc	सेनासु	नदीषु	धीषु	**Loc**

Comparison of *ā*-stems and regular and root *ī*-stems: सेना- (f.) 'army', नदी- (f.) 'river', धी- (f.) 'thought' (shaded fields indicate that the use of both consonant- and *ā*-stem endings is possible; –› Chapter 15 on consonant stems)

of regular *ī*-stems does not (e.g. NOM SG चमूः vs. NOM SG नदी). Their internal *sandhi* also is parallel: where stem-final *-ī* changes into *-y-* or *-iy-*, stem-final *-ū* changes into *-v-* or *-uv-*, respectively. To give a few examples: चमू- 'army' has an ACC SG चमूम् and an INSTR SG चम्वा. The root stem भू- 'earth' has a NOM SG भूः, and ACC SG भुवम् and an INSTR SG भुवा. Full *ū*-stem paradigms are given in the Reference Grammar (Appendix III).

THE NUTSHELL		
Regular *ī*-stems	*-ī* > *-y-* before vowels	Endings different from *ā*-stems: VOC SG and NOMVOCACC DU. (Note stem changes in *ā*-stem SG.)
Root *ī*-stems	*-ī* > *-iy-* before vowels	Endings different from reg. *ī*-stems: NOM SG; two sets of endings in DATABLGENLOC SG and GEN PL
***ū*-stems**	Endings parallel to *ī*-stems; exception: NOM SG of regular *ū*-stems *-ūḥ*. Before vowels, *-ū* > *-v-*/*-uv-*.	

FEMININE NOUNS FORMED FROM MASCULINE NOUNS

A number of nouns in *-ī* are the feminine equivalents of masculine nouns (which may belong to various stems): देवी- 'goddess' from देव- 'god'; दासी- 'female servant' from दास- 'servant'; नारी- 'woman' from नर- (with *vṛddhi* of first syllable –› Chapter 17), सखी- 'female friend' from सखि- 'friend' (Chapter 26), राज्ञी- 'queen' from राजन्- 'king' (Chapter 29). The same is the case with some nouns in *-ā*: –› बाला- 'girl' from बाल- 'boy'; आत्मजा- 'daughter' from आत्मज- 'son'. Where the meaning of such forms is straightforward and can be inferred from the basic masculine noun, the feminines will not always be explicitly explained in this book. Be prepared to recognise them.

You may now do Exercises 1 and 2.

ADJECTIVE AGREEMENT

So far, we have only seen adjectives and nouns that belong to the same declension and thus have the same endings: masculine and neuter *a*-stems (such as प्रियः बालः 'the dear boy', प्रियं मित्रम् 'the dear friend') and feminine *ā*-stems (such as प्रिया कन्या 'the dear girl'). Now that we have feminine nouns and adjectives from different declensions, we may find forms that agree (i.e. stand in the same case, number and gender) but nevertheless employ formally different endings (such as प्रिया नारी 'the dear woman' (NOM) or प्रिये नारि 'dear woman!' (VOC)). The more declensions we encounter, the more different endings for one and the same form (DAT SG, NOM DU, etc.) we will see. Do not let this confuse you.

VISARGA SANDHI

As mentioned, original word-final *-s* appears as *visarga -ḥ* when no other word follows. The same is the case with original *-r* (and thus पुनर् 'again' appears as पुनः – but see below on 'Original Final *-r*'). The *sandhi* of *visarga* is slightly more complicated than that of other word-final sounds: having several sources, *visarga* can change into several sounds, and how it changes depends not only on the sound that follows, but also on the vowel that precedes (there being three categories: *a, ā*, or any other). This is best illustrated in the following table:

Final sound			Initial sound of following word
ḥ	āḥ	aḥ	
ḥ	āḥ	aḥ	zero
r	ā	a[1]	vowels
ḥ	āḥ	aḥ	k/kh
r	ā	o	g/gh
ś	āś	aś	c/ch
r	ā	o	j/jh
ṣ	āṣ	aṣ	ṭ/ṭh
r	ā	o	ḍ/ḍh
s	ās	as	t/th
r	ā	o	d/dh
ḥ	āḥ	aḥ	p/ph
r	ā	o	b/bh
r	ā	o	n/m
r	ā	o	y/v
ø[2]	ā	o	r
r	ā	o	l
ḥ	āḥ	aḥ	ś
ḥ	āḥ	aḥ	ṣ/s
r	ā	o	h

Visarga Sandhi

Note:

- *Visarga* behaves like word-final stops in that it changes in one way in front of voiced sounds, and in another way in front of unvoiced sounds.
- It is only in the behaviour in front of voiced sounds (shaded fields) in which it matters what vowel precedes.
- In front of unvoiced stops that have a corresponding sibilant (palatal *c*(*h*) and *ś*, retroflex *ṭ*(*h*) and *ṣ*, dental *t*(*h*) and *s*) *visarga* appears as this sibilant.

[1]Final *-aḥ* turns into *-a* in front of a vowel, with the exception of short *a-*: in front of that, *-aḥ* changes into *-o*, and the following initial *a-* is dropped, i.e. is not pronounced any more. To indicate that an *a-* had once been in that position (and thus to keep words recognisable), Sanskrit writing makes use of ऽ, the *avagraha*, a symbol that is not pronounced, but used only to show where an initial *a-* had once been:

नरः अपगच्छति –› नरो ऽपगच्छति 'The man goes away.'

In transliteration, the *avagraha* is represented by an apostrophe ': *naro 'pagacchati*.

[2]When *visarga* stands in front of an initial *r-*, it drops out. If the preceding vowel is short, it becomes lengthened.

राज्ञीं सेनाभिः रक्षति –› राज्ञीं सेनाभी रक्षति 'He protects the queen with his armies.'

Original Final *-r*

Visarga that results from underlying final *-r* remains as *-r* in front of voiced sounds, independently of what vowel it is preceded by. Thus we get e.g. नरः अत्र –› नरो ऽत्र 'the man here, this man' (*sandhi* of *visarga* from original *-s*), but पुनर् अत्र –› पुनरत्र 'here again' (*sandhi* of *visarga* from original *-r*). In front of initial *r-*, it drops out, and if it is preceded by a short vowel, that vowel lengthens पुनर् रक्षति –› पुना रक्षति 'He protects again.'

> So that we may recognise them, this book lists words containing an original final *-r* with that *-r* (rather than with the *-ḥ* it turns to through external *sandhi*); thus e.g. पुनर् (Chapter 3 Vocabulary) rather than पुनः.

Visarga sandhi can thus be summed up as follows:

<table>
<tr><th rowspan="2">Final sound</th><th colspan="3">Initial sound</th></tr>
<tr><th>a) voiced</th><th>b) unvoiced, except c)</th><th>c) palatal, retroflex or dental stop</th></tr>
<tr><td>-ḥ</td><td>-r</td><td rowspan="3">-ḥ</td><td>(palatal) -ś, (retroflex) -ṣ, (dental) -s</td></tr>
<tr><td>-āḥ</td><td>-ā</td><td>-āś, -āṣ, -ās</td></tr>
<tr><td>-aḥ</td><td>before consonants: -o;
before vowels: -a</td><td>-aś, -aṣ, -as</td></tr>
<tr><td colspan="2">Exception 1: -aḥ + a- –› -o ऽ-</td><td colspan="2">Exception 2: -iḥ/-uḥ + r- –› -ī/-ū r-</td></tr>
<tr><td colspan="4">Exception 3: Original final -r remains as -r in front of all initial voiced sounds except r-: punaratra.</td></tr>
</table>

Summary of *visarga sandhi*

STYLISTIC NOTE: WORD REPETITION

Sanskrit may repeat a word to describe a repeated action, or continuous state. Thus पुनर् पुनर् means 'again and again', श्वः श्वः means 'tomorrow and the tomorrow after that; on many days from now on', युगे युगे 'from age to age, throughout the ages', अन्यो ऽन्यः 'another and yet another', पूजां पूजां करोति 'he makes worship and worship', i.e. 'he worships again and again/continuously', and so on.

VOCABULARY

दासी- (f.)	'female servant'
राज्ञी- (f.)	'queen'
देवी- (f.)	'goddess; lady (used as an honorific)'
नारी- (f.)	'woman'
नगरी- (f.)	'city'
सखी- (f.)	'(female) friend'
पृथिवी- (f.)	'the earth'
नदी- (f.)	'river'
धी- (f.)	'thought'
चमू- (f.)	'army'
भू- (f.)	'the earth'
श्री- (f.)	'beauty, wealth; Śrī (goddess of beauty and wealth)'

स्त्री- (f.)	'woman' (often has forms of regular rather than root *ī*-stems)
सुन्दर-, (f.) सुन्दरी- (ADJ)	'beautiful'

–› Chapter 25 for an explanation of the various words for the earth.

EXERCISES

1) **Identify and translate. Example: नरस्य**: GEN SG MASC of **नरः** 'man' –› 'of the/a man'.

१) पृथिवीम्
२) सखीभिः
३) नगरीणाम्
४) भुवाः
५) नारीषु
६) धियै
७) दास्या
८) चमूनाम्
९) देव्यः
१०) श्रियम्
११) नद्याम्
१२) भुवः
१३) नदी
१४) दासीषु
१५) पृथिव्या
१६) पृथिव्याः
१७) नदि
१८) श्रियः
१९) राज्ञीनाम्
२०) भूः
२१) नगरीभ्यः
२२) देव्याः
२३) नारीः
२४) चमूः
२५) चम्वै
२६) नगरीम्
२७) स्त्रियः
२८) नगर्यै

२९) धीभ्याम्
३०) भुवम्
३१) धियि
३२) नद्यौ
३३) चमूम्
३४) नदीषु
३५) सखी
३६) भुवि
३७) दास्याः
३८) स्त्रियाम्
३९) नदीः
४०) धीः
४१) सख्यै
४२) देवि

2) **Give the form listed in brackets.**

a) देवी- (Instr Pl)
b) चमू- (Abl Sg)
c) भू- (Dat Sg)
d) नारी- (Loc Du)
e) सखी- (Acc Sg)
f) राज्ञी- (Dat Pl)
g) भू- (Acc Sg)
h) नगरी- (Nom Du)
i) राज्ञी- (Loc Du)
j) नगरी- (Acc Sg)
k) भू- (Gen Sg)
l) श्री- (Gen Sg)
m) स्त्री- (Nom Pl)
n) पृथिवी- (Abl Sg)
o) नदी- (Nom Du)
p) धी- (Dat Pl)
q) नारी- (Gen Pl)
r) स्त्री- (Dat Du)

s) चमू- (Loc Pl)
t) नदी- (Voc Sg)
u) पृथिवी- (Instr Sg)
v) सखी- (Abl Pl)
w) श्री- (Instr Pl)
x) देवी- (Acc Pl)

3) **Review exercise: translate, and give the gender of nouns and the class and 3rd Sg Pres Act Ind of all verbal roots. Examples:** नर- –› 'man' (m.) man –› नर- (m.)
√भृ –› 'to carry' (I भरति) 'to carry' –› √भृ (I भरति)

1) river
2) जरा-
3) अर्ह-
4) प्र-√सद्
5) city (3)
6) हि
7) arrow
8) √धृ
9) उग्र-
10) √जीव्
11) राज्ञी-
12) where?
13) स्त्री-
14) √प्रच्छ्
15) पाल-
16) √स्वप्
17) पुत्र-
18) अव-√गम्
19) दूत-
20) how?
21) √अर्ह्
22) ग्राम-
23) to conquer
24) हेतोः
25) √दह्

26) हंस-
27) √शुच्
28) प्रज्ञा-
29) √तुष्
30) magic

4) **Apply *sandhi* to the following combinations of sounds, write the results down in transliteration and link letters up where the writing conventions (–› Chapter 11) demand it.** (Try to do these by remembering the principles of *sandhi*, but refer to the chart if you need to.)
Example: *-oḥ + t- –› -ost-*

a) *-iḥ + p-*
b) *-aḥ + j-*
c) *-aḥ + ch-*
d) *-iḥ + t-*
e) *-aiḥ + d-*
f) *-iḥ + u-*
g) *-aḥ + b-*
h) *-āḥ + gh-*
i) *-iḥ + r-*
j) *-āḥ + bh-*
k) *-uḥ + a-*
l) *-aḥ + k-*
m) *-uḥ + ph-*
n) *-uḥ + ī-*
o) *-iḥ + ch-*
p) *-āḥ + ṭ-*
q) *-aḥ + a-*
r) *-aḥ + p-*
s) *-iḥ + b-*
t) *-aḥ + t-*
u) *-āḥ + c-*
v) *-oḥ + r-*
w) *-iḥ + a-*
x) *-āḥ + g-*
y) *-āḥ + k-*
z) *-ūḥ + r-*
aa) *-āḥ + ū-*

bb) *-uḥ + dh-*
cc) *-uḥ + r-*
dd) *-iḥ + dh-*
ee) *-āḥ + a-*
ff) *-iḥ + th-*
gg) *-aḥ + bh-*
hh) *-āḥ + r-*
ii) *-aḥ + i-*
jj) *-aḥ + a-*

5) **Apply the *sandhi* introduced so far (consonant *sandhi, visarga sandhi*) to the following texts. Indicate also where words remain unchanged, but must be linked up in writing.**
(If necessary, check the section on 'Writing Conventions' in Chapter 11/p. 390 of the Appendices before doing this. Places where vowel *sandhi* would occur are once again marked with a ·.)

ततः अम्बुधरसंकाशम् प्रवृद्धशिखरम् गिरिम् ।
विचित्रकूटम् कूटैः च सर्वतः परिवारितम् ॥
शिलागृहैः अवततम् नानावृक्षैः समावृतम् ।
ददर्श कपिशार्दूलः रम्यम् जगति पर्वतम् ॥ (…)
तस्य · अदूरात् स पद्मिन्यः नानाद्विजगणायुताः ।
ददर्श कपिशार्दूलः हनुमान् मारुतात्मजः ॥
कृत्रिमाम् दीर्घिकाम् च · अपि पूर्णाम् शीतेन वारिणा ।
मणिप्रवरसोपानाम् मुक्तासिकतशोभिताम् ॥
विविधैः मृगसंघैः च विचित्राम् चित्रकाननाम् ।
प्रासादैः सुमहद्भिः च निर्मितैः विश्वकर्मणा ॥
काननैः कृत्रिमैः च · अपि सर्वतः समलंकृताम् ।
ये के चित् पादपाः तत्र पुष्पोपगफलोपगाः ॥
सच्छत्राः सवितर्दीकाः सर्वे सौवर्णवेदिकाः ।

'Then that tiger among monkeys [see note in Chapter 16 on this expression] saw a mountain – the most beautiful mountain in the world – with a huge peak. It looked like a cloud and had a beautiful peak with many lesser peaks around it. It was covered with stone buildings and full of various kinds of trees (…) A little way beyond it, the tiger among monkeys, Hanumān, son of the wind god, saw lotus ponds filled with flocks of various birds. He also saw an elongated artificial tank filled with cool water. The steps leading down to it were of fine gemstones, and it had pearls in place of sand. It was thronged with herds of various animals, and it had a lovely grove of trees. It was adorned on every side with artificial woodlands and with vast palaces fashioned by Viśvakarman.

(*Rāmāyaṇa* 5.12.27–28, 32–35)

13

दुर्योधनः च पुत्रः ते दुर्मुखः दुःसहः शलः ।
दुःशासनः च · अतिरथः तथा दुर्मर्षणः नृप ॥
विविंशतिः चित्रसेनः विकर्णः च महारथः ।
पुरुमित्रः जयः भोजः सौमदत्तिः च वीर्यवान् ॥
महाचापानि धुन्वन्तः मेघाः इव सविद्युतः ।
आददानाः च नाराचान् निर्मुक्ताशीविषोपमान् ॥
अथ ते द्रौपदीपुत्राः सौभद्रः च महारथः ।
नकुलः सहदेवः च धृष्टद्युम्नः च पार्षतः ॥
धार्तराष्ट्रान् प्रतिययुः अर्दयन्तः शितैः शरैः ।
वज्रैः इव महावेगैः शिखराणि धराभृताम् ॥

'Then, your majesty, the Kaurava brothers, your sons Duryodhana, Durmukha, Duḥsaha, Śala, the mighty warrior Duḥśāsana, and Durmarṣaṇa, Viviṃśati, Citrasena, the great warrior Vikarṇa, Purumitra, Jaya, Bhoja and the manly son of Somadatta brandished huge bows resembling thunderclouds charged with lightning flashes, drew out iron arrows as though releasing poisonous snakes, surrounded the mighty archer as he rushed up and covered him from view in swarms of shafts, like clouds shrouding the sun. Then the sons of Draupadī, the great warrior Abhimanyu, the son of Subhadra, Nakula and Sahadeva, and Dhṛṣṭadyumna the grandson of Pṛṣata, all charged the troops of Dhṛtarāṣṭra's son, maiming them with sharp arrows, just as mountain peaks are rent by hurtling thunderbolts.'

(*Mahābhārata* 6.44.15–19)

CHAPTER 14
Compound Nouns

This chapter gives a detailed introduction to the main types of Sanskrit compound – hence its length. No memorisation of new forms is required, however, and simply reading through this material and using it for future reference should be sufficient.

GENERAL

A compound noun is a noun that consists of more than one stem. English examples include words such as *toothpaste (*consisting of *tooth* and *paste*), *underworld, ruby-red, tree house* or *chewing gum*. (Compounds in English are often not written as one word, but hyphenated or written as two separate words, while Sanskrit compounds are always written as one word. In what follows, some Sanskrit compounds will also be broken up by hyphens, yet that is solely to help you understand their structure.)

Compound nouns (or 'compounds') in Sanskrit basically function like compounds in English. Yet there is a crucial difference: in English, compounds usually refer to something more specific than just the sum of their parts. A *blackboard*, for example, is not just any board that is black, but a specific kind of flat surface on which to write with chalk. Sanskrit compounds, on the other hand, are often made up on the spot: a *kind person* can simply be called a *kindperson*, प्रिय-जन- (made up of प्रिय- 'dear' and जन- 'person'); a message from Rāma may simply be a *Rāma-message*, राम-वचन- (राम- 'Rāma', वचन- 'word; message'); and so on. As a result, compounds are *very* frequent in Sanskrit.

This chapter will describe the main types of Sanskrit compound. These 'types' are distinguished on the basis of the relation that the compound parts (or 'members') have to one another. Compare, for example, the English compounds *blackbird* and *toothbrush*: a blackbird is thus called because *it is black*; but a toothbrush is not a brush *that is a tooth*. Rather, it is a brush that is intended *for one's teeth*. The 'types' we distinguish go back to categories established by the ancient Indian grammarians. While they named several types by using an actual compound of that type (*toothbrush* would be a *tatpuruṣa* compound; see below), Western scholars use more descriptive/analytical terminology (a *tatpuruṣa* is called a 'dependent determinative'). Both sets of terminology are commonly used and will thus be given and explained here.

STEMS

One last general point: of the members of a compound, it is typically just the final one that has a case ending. The others appear in their stem form. Take the compound अश्व-कोविदः (lit.) 'horse-skilled', i.e. 'skilled with horses': used as independent words, Sanskrit would say either अश्वानां कोविदः 'skilled/knowledgeable of horses' or अश्वेषु कोविदः 'skilled in (respect to) horses'; in both phrases, अश्व- would require a case ending. Used in a compound, only its stem appears, and we need to infer from the context what function it has in this particular instance.

The exceptions to this rule are *āmreḍita* and a subtype of *tatpuruṣa* compounds (see below).

> This is also the case in English, but there it is much less noticeable: given that English nouns hardly have any case endings, the stem and the 'full' form of a noun are mostly identical. Yet note that we talk of a *swordfight*, not a +*swordsfight*, even though certainly two or several swords are involved; although a *bookseller* hopefully sells more than one book in their career, this does not make them a +*books-seller*; and *toothpaste* is a paste for many teeth. The reason for the apparent singular of *sword, book* and *tooth* is that they are not actually singular, but represent the stem of each noun (which happens to be identical to the singular form of the noun).

TYPES OF SANSKRIT COMPOUND NOUNS

1) *Karmadhāraya* and *Tatpuruṣa*

These two types are very similar and are thus best discussed together. In Western terminology, they are referred to as *determinative* compounds. This name describes what they do: the first member gives details about or 'determines' the meaning of the second. To re-use some of the English examples given above, a *tree house* refers to a particular kind of house, namely one *in a tree*; a *swordfight* is a particular kind of fight, namely one fought *with swords*; and a *blackbird* is a (specific) bird that *is black*.

We distinguish two types of determinative compound. This distinction is based on the way in which the first member 'determines' the second. In a *karmadhāraya* or *descriptive* determinative, the first element *describes* the second: a *blackbird* is a bird that is black; a *whiteboard* is a board that is white; *ruby-red* is a red like a ruby/like the red of a ruby. If we expressed these concepts by means of independent words, then e.g. white and board would stand in the same case; the adjective 'white' would agree with the noun 'board' that it modifies.

If there is any other kind of case relation, the compound is a *tatpuruṣa*. A *tree house* is not a +'house that is a tree'; it is a house that is *in* a tree: there is a locative relation between the head noun 'house' and the noun that describes it, 'tree'. A *gunfight* is not +'a fight that is a gun', but a fight *with* guns:

here, we have an instrumental relationship; a *cookbook* is a book *for cooks/for cooking* (dative); a *riverbank* is the bank *of a river* (genitive); *sightseeing* means seeing *the sights* (accusative); and so on. Any determinative compound 'XY' that cannot be understood as an 'X that is (like a) Y' is called a *tatpuruṣa* or *dependent* determinative: taking the compound apart into its members, the first member does not describe the second (as it would in *blackbird* –› a black bird), but rather is grammatically dependent on it (*tree house* –› a house in a tree).

Sometimes, *tatpuruṣa* compounds do actually include the case ending of their first member; e.g. दास्याः-पुत्र- 'son of a female slave (दासी-, GEN दास्याः). These compounds are called *aluksamāsa.* When the first member in a dependent determinative will include a case ending and when it will not cannot be predicted; some simply do.

> On *tatpuruṣa* compounds whose last member is a verbal root –› Chapter 15.

Some Sanskrit Examples

Karmadhārayas: महा-राज- 'a king who is great' –› 'great king, maharaja' (महा- 'great', राज- 'king'); राज-ऋषि- 'a king-seer', a king-like/royal seer (राज- 'king', ऋषि- 'seer, sage'); प्रिय-सख- 'dear-friend' (प्रिय- 'dear', सख- 'friend'); मेघ-श्याम- 'a black like a cloud('s)' –› 'black as a cloud' (मेघ- 'cloud', श्याम- 'dark, black'); पुरुष-व्याघ्र- 'man-tiger' (पुरुष- 'man' व्याघ्र- 'tiger') –› 'a tiger among men, a man like a tiger', i.e. 'a very fast/strong man'; मेघ-दूत- 'cloud-messenger' (मेघ- 'cloud' दूत- 'messenger') –› 'a messenger who is a cloud' (title of a poem by Kālidāsa).

Tatpuruṣas: देव-पति- 'chief god, lord of the gods' (देव- 'god', पति- 'master, lord'); सखी-गण- 'group (गण-) of girlfriends (सखी-)'; अश्व-कोविद- 'horse-knowing' –› 'knowledgeable about horses' (कोविद- 'knowledgeable'); वेद-विद्- 'Veda-knowing' (√विद् 'to know'). ***Aluksamāsas***: परं-तप- 'enemy-burner, enemy-killer' (परं- ACC SG of पर- 'enemy, other', तप- 'burning'); युधि-ष्ठिर- 'in-battle-steady' –› 'steadfast in battle' (युधि- LOC SG of युध्- 'battle', स्थिर- 'solid, firm' (with *s* –› *ṣ* according to *ruki*)).

> As mentioned above, the names of at least some Sanskrit compound types exemplify that type. *Tatpuruṣa* means 'servant of him, his servant' (*tat-* is the stem of the masculine pronoun 'he, this one' (–› Chapter 20)). The term *karmadhāraya*, on the other hand, appears only as a name for this particular type of compound. Its meaning and the reason why it was chosen are unclear. *Aluksamāsa* means 'compound (*samāsa*) that does not (*a-*) have *luk* (the technical term for the absence of case endings as we find it in compounds)'.

2) *Bahuvrīhi*

When we look at the determinative compounds above, we can see that they are always nouns if their last member is a noun (*tree house, blackbird*), and adjectives if their final member is an

adjective (*hand-made, ice-cold, ruby-red*). Yet *bahuvrīhis*, referred to as 'possessive' compounds in Western terms, are always adjectives, even though their final member is a noun. Compare the English *bahuvrīhi barefoot*: this does not refer to [+]*a foot* (noun!) *that is bare*, but is an adjective describing *someone whose feet are bare*. The same holds for terms such as *lightweight* (lightweight clothing is clothing *whose weight is light*), *king-size* (not 'a size that is a king', but rather something *whose size is a king's, befitting a king*), and so on. In English, many *bahuvrīhis* are formed with the suffix *-ed*: a person may be *barefoot*, but they will be *brown-eyed* and *long-haired* rather than [+]*brown-eye* and [+]*long-hair*.

Bahuvrīhis work the same way in English as in Sanskrit; yet in Sanskrit, they are once again far more frequent and varied. While in English, the first member is usually an adjective, Sanskrit uses more or less any kind of word in this position: adjectives (including participles), nouns, prepositions/preverbs, numerals. Compare the following examples, all employing मुख- (n.) 'mouth, face' as their second member:

1st Member	Example	Meaning
Adjective	महा-मुख-	'big-mouthed', someone whose mouth is big
Participle	नत-मुख-	'bent-faced', someone whose face is bent down, i.e. who is looking down
Noun	अश्व-मुख-	'horse-faced', someone whose face is a horse's/horse-like
Preposition/Preverb	प्रति-मुख-	'towards-faced', i.e. someone whose face is (turned) towards something –› simply 'facing'
Numeral	चतुर्-मुख-	'four-faced', someone whose faces are four/who has four faces (the god Brahmā)
Other	अ-मुख-	'un-mouthed', something 'whose mouth is not', i.e. which has no mouth, is mouthless

***Bahuvrīhi* compounds**

These examples show several things:
If an idea *can be* expressed as a *bahuvrīhi*, Sanskrit often actually *does* express it as such. Compare such words as एक-पूर्व- 'whose previous (पूर्व-) is one (एक-)' (used in the feminine एक-पूर्वा to describe a woman who has been married once before), आ-जानु-बाहु- 'to (आ-) – knee (जानु-) – arm (बाहु-)' –› 'whose arms are (i.e. reach) to his knees', or हत-पुत्र- 'killed-sonned, whose sons

(पुत्र-) have been killed (हत-)'. *Bahuvrīhis* whose first member is a *ta*-participle (हत- 'killed', जित- 'defeated', गत- 'gone' etc.) are particularly frequent.

The basic translation of a *bahuvrīhi* XY is usually 'someone/something whose Y is (like) X'. Use this as a starting-point; yet the basic translation is rarely idiomatic in English, and translations such as 'someone who has an X that is (like) Y' or 'someone X-Y-ed' (e.g. brown-eyed) may be more suitable. Sometimes, we also get an instrumental relation: जित-क्लम- is not just someone whose fatigue (क्लम-) is overcome/defeated (जित-), but more specifically 'someone *by whom* fatigue has been overcome'. Often, individual and free translations into English are best (e.g. प्रति-मुख- is 'turned towards, facing', not +'(someone) whose face is towards'); translate passive participles actively (e.g. जित-क्लम- 'who has overcome his fatigue').

The fact that *bahuvrīhis* are always adjectives helps in recognising them. While nouns have one fixed gender, adjectives agree in gender with the noun they describe. The noun मुख- 'mouth, face' is neuter; yet if we find a form such as masculine अश्व-मुखः (as in, for example, अश्वमुखः नरः 'a horse-faced man') we know we must be dealing with an adjective, and the only way for a compound ending in a noun to be an adjective is if it is a *bahuvrīhi*. (We do, of course, also find *bahuvrīhis* that happen to be of the same gender as their final member.)

> The term *bahuvrīhi* literally means 'much-rice(d), whose rice is much, having much rice' and is originally used to describe fertile land; later it comes to be used in the broader sense of 'rich'. In English, these are called *possessive* compounds, even though they do not strictly speaking denote the act of possessing or owning something.

3) *Dvandva*

Dvandvas, or *coordinative* compounds, combine members that would otherwise be linked with 'and': instead of saying सूर्यः चन्द्रः च 'sun and moon', Sanskrit can say सूर्य-चन्द्रौ 'sun-moon' (notice the dual ending of this word, indicating that this *one* compound refers to *two* things); instead of speaking of पुत्राः पौत्राः च 'children and grandchildren', Sanskrit can simply say पुत्र-पौत्राः.

Whenever a *dvandva* refers to exactly two people or things, it stands in the dual (–› सूर्य-चन्द्रौ); whenever it refers to more than two, it has a plural ending. Yet note that, in such cases, we have to infer from the context how many people or things are actually talked about: looking at पुत्र-पौत्राः, only context can tell us whether we are dealing with one child and several grandchildren, several children and one grandchild, or several children and several grandchildren.

Originally, Sanskrit (or rather: Vedic) used *dvandvas* only rarely, and only of 'natural' pairs, e.g. for gods or natural phenomena prayed to together (such as 'Indra and Viṣṇu' or 'Heaven and Earth').

Yet by the time of Epic and Classical Sanskrit, *dvandvas* can have more than two members (such as देव-गन्धर्व-मानुष-उरग-राक्षसान् 'gods, divine spirits, men, snakes and demons', *Mahābhārata* 3.50.28), and can contain a list of words that just happen to be mentioned together (as in धन-धान्य-आयुध-उदकैः 'with money, grain, weapons and water', *Mahābhārata* 2.94.44). (Note again that these are normally written without hyphens, but as one continuous word. The hyphens are used here only to clarify the structure of the compound.)

> The term *dvandva* (Sanskrit द्वंद्वम्, which is द्वम् + द्वम् 'two-two') means 'pair'.
>
> *Dvandvas* exist in English, but work slightly differently. *Singer-songwriter* does not refer to two people – a singer and a songwriter – but one person who is both things, a singer *and* a songwriter. A *city-state* is a political entity that is both a city and an independent state. *Dvandva* adjectives (which are rare in Sanskrit) also describe *one* thing that has two qualities; take e.g. English *bitter-sweet* or *tragicomic*. We also find *dvandva* nouns used adjectivally in larger compounds: *orange-mango juice* is juice consisting of both oranges and mangoes.

Two less frequent compound types: ***āmreḍita*** (lit. 'repeated') or *iterative* compounds repeat an inflected word form to imply a repetition of the idea conveyed by the word: e.g. दिवे-दिवे (दिवे Loc Sg of दिव- 'day') 'day by day, daily', युगे-युगे (युगे Loc Sg of युग- 'age') 'from age to age, in every age'. ***Avyayībhāva*** (lit. 'indeclinable') compounds consist of an indeclinable first member (e.g. an adverb or a preverb) and a second member in its (Ntr) Acc Sg form, signifying that this compound is used as an adverb (–› Chapter 9 on adverb formation). Thus, we get e.g. यथा-आगतम् 'as-come' (as in 'they left *as they had come*') or सम्-अक्षम् 'in sight' (lit. 'with-eyed': अक्ष- 'eye').

ANALYSING COMPOUNDS

1) General

The meaning of the members of a compound usually allows us to understand the compound as a whole. Even without conscious reflection, we see that English *hand-made* means 'made *by* hand', but *home-made* means 'made *at* home'. From the meaning and connotations of the words involved, we may assume that a राज-पुत्री (the feminine form of राज-पुत्रः 'king-son' –› 'prince') is the *daughter of a king* (*tatpuruṣa*). Still, a compound such as राज-पुत्रः could be either a *tatpuruṣa* (*son of a king*) or a *bahuvrīhi* (*whose son is a king*). Wherever the compound in itself is (potentially) ambiguous, the context will allow us to understand its meaning.

> In Vedic, different accent placements provided an unambiguous formal identification of at least some types of compound.

Wherever the meaning of a compound has become specialised in some way and we can thus not infer its meaning from its members or its context, a dictionary will list it specifically.

2) Longer Compounds

Compounds with more than two members are relatively frequent in Sanskrit (and very frequent in genres such as *kāvya*/court poetry). Yet all of these just belong to the types just outlined and can almost always be split up into compounds consisting of two members, with one member itself being a compound. A few examples from Book I of the *Bhagavad-Gītā*:

उत्सन्न-कुल-धर्मः	a *tatpuruṣa* (कुल-धर्म- 'law(s) of the family') within a *bahuvrīhi* ('one whose [family laws] are destroyed'): [उत्सन्न-[कुल-धर्मः]]
राज्य-सुख-लोभः	a *karmadhāraya* (राज्य-सुख- 'royal happiness') within a *tatpuruṣa* ('greed for [royal happiness]'): [[राज्य-सुख-]लोभः]
जन्म-बन्ध-विनिर्मुक्तः	a *tatpuruṣa* (जन्म-बन्ध- 'the bondage of (re)birth') within a *tatpuruṣa* ('freed from [the bondage of (re)birth]'): [[जन्म-बन्ध-]विनिर्मुक्तः]

A longer example from the *Recognition of Śakuntalā*, a play by the Classical Sanskrit poet Kālidāsa, describing a deer that has been chased:

श्रम-विवत-मुख-भ्रंशी	a *tatpuruṣa* ('open from exhaustion') within a *karmadhāraya* (a mouth (that is) [open from exhaustion]) within another *tatpuruṣa* ('falling from [a mouth open from exhaustion]]'): [[[श्रम-विवत]-मुख-]भ्रंशी]

But compare also a multi-member *dvandva* from the *Āryāsaptaśatī*:

उद्गमन-	उपनिवेशन-	शयन-	परावृत्ति-	वलन-	चलनेषु
getting up-	sitting down-	sleeping-	turning around-	turning back-	walking$_{\text{LocPl}}$

> ('Whether I get up, sit down, lie on my bed, turn around, twist my body, or walk about (lit.: 'in getting ups, sitting downs (…) and walkings'), like asthma that affects the heart, my lover makes me dizzy all the time.')

In longer compounds even more than in short ones, ambiguity is not infrequent (and may be intentional), and we rely on the context or also the analyses of ancient textual commentators to tell us what a compound means in a specific instance.

THE NUTSHELL: THE MAIN TYPES OF SANSKRIT COMPOUNDS			
Sanskrit name	**Western name**	**Sanskrit example**	**English example**
Tatpuruṣa	Dependent determinative	मही-पतिः 'earth-ruler, lord of the earth'	*gunfight*, *tree house*
Karmadhāraya	Descriptive determinative: 'a Y that is X/like X'	महा-राजः 'great king, maharaja'	*blackbird*
Bahuvrīhi	Possessive: 'whose Y is X'	महा-मुखः (-मुखा (f.), मुखम् (n.)) 'whose mouth is great, great-mouthed'	*barefoot*
Dvandva	Co-ordinative: 'X and Y'	सूर्य-चन्द्रौ 'sun and moon'	(*bitter-sweet*)

Notes:
- Only the last compound member regularly has a case ending; with some exceptions (*aluksamāsa, āmreḍita*), all other members appear in their stem form.
- What type a compound belongs to and what its exact meaning is needs to be inferred from its context.
- Compounds in Sanskrit are far more frequent and varied than in English; their meaning does not have to go beyond the sum of their parts.
- Remember that *bahuvrīhis* are **always** adjectives. This helps recognise them.

FORMAL NOTE: STEM CHANGES

Sanskrit words may change their form when used in a compound: used on their own, the two words in महा-राज- (m.) 'great king', for example, are महत्- (*nt*-stem) and राजन्- (*an*-stem). You cannot predict whether this will happen or how exactly a word may change; yet it is only the form, not the meaning of the word, that changes, so this should not cause any practical difficulties.

REVIEW QUESTIONS

1) List four types of Sanskrit compound. Give one example of each.
2) What form do the members of a compound typically appear in?
3) How do you recognise what type of compound you are dealing with?
4) Explain the uncertainty involved in translating a *dvandva* that stands in the plural.

VOCABULARY

लोक- (m.)	'world'
रथ- (m.)	'chariot'
अर्थ- (m.)	'purpose, aim, object'
अर्थे	'for the purpose/sake of'
रण- (m.)	'battle; battle lust; pleasure'
सूर्य- (m.)	'sun'
चन्द्र- (m.)	'moon'
अन्त- (m.)	'end; death'
वीर- (m.)	'man; hero'
मुख- (n.)	'face; mouth'
नेत्र- (n.)	'eye'
बल- (n.)	'strength; force'
निधन- (n.)	'end; death'
अङ्ग- (n.)	'limb'
रूप- (n.)	'form; good form, beauty'
सम- (ADJ)	'same as, like'
कृत्स्न- (ADJ)	(*kṛtsna*) 'whole, entire, all'
शीघ्र- (ADJ)	'fast, quick'
भय- (n.)	'fear' (–› √भी 'to fear')
भीम- (ADJ)	'frightening, terrible' (–› √भी 'to fear')
योग- (m.)	'combination; yoga' (–› √युज् 'to link' –› Chapter 30)
महा-	(at beg. of CPD) 'great'
वर-	(ADJ) 'select, good'; (m.) 'choice, wish; boon (sth. granted as a reward)'
त्वाम् (PRON)	'you' (ACC SG) (fully introduced in Chapter 32)
अ-, अन्- (prefix)	'un-, in-, non-, -less'

(continued overleaf)

अति-	prefix in nominal compounds: 'very, exceedingly'
सु- (prefix)	prefix in nominal compounds: 'good; very' (–› सुख-)
दुस्- (prefix)	prefix in nominal compounds: 'bad' (*sandhi* forms: दुः-, दुष्-, दुर्-; –› दुःख-)
निस्-	as a preverb: 'out, forth'; as a prefix in nominal compounds: 'without', 'away from' (*sandhi* forms: निष्-, निर्-, निः-)

EXERCISES

1) **Which members does the compound राजपुत्राः consist of? Translate it as though it were a) a *tatpuruṣa*, b) a *dvandva*, c) a *bahuvrīhi*.**

2) **What types do the following compounds belong to? Use both Indian and Western terminology in this exercise.**
   a) *sunrise*
   b) *wallpaper*
   c) *blueberry*
   d) *six-month subscription*
   e) *whiteboard*
   f) *dimwit*
   g) *greenhouse*
   h) *crystal-clear*
   i) *pocket calculator*
   j) *half-truth*
   k) *redhead*
   l) *low-life*
   m) *bullfrog*
   n) *Bosnia-Herzegovina*
   o) *half-time*
   p) *handbag*
   q) *blueblood*
   r) *fireproof*
   s) *camera phone*
   t) *cornfield*
   u) *skyscraper*
   v) *guidebook*
   w) *lacklustre*
   y) *raspberry-banana smoothie*

3) **What types do the following compounds belong to? Translate.**
Note: Taken out of their context, several of these can be interpreted as more than one type of compound.

१) लोकपालाः
२) सुखदुःखयोः
३) गतमतिः
४) कृताञ्जलिः
५) पुत्रस्नेहेन
६) क्रोधभयात्
७) क्रोधभये
८) नरनार्यौ

New vocabulary in this exercise:

क्रोध- (m.) – 'anger'
अञ्जलिः (m.) – 'folded hands' (gesture of respect) (Nom Sg)
स्नेह- (m.) – 'love'
मतिः (f.) – 'mind, sense' (Nom Sg)

4) **Remove the consonant and *visarga sandhi* in the following sentences. Translate into English.**
Note: The absence of applied vowel *sandhi* has been indicated with a dot ·

१) युद्धार्थाः क्षत्रिया रणमगच्छन् ।
२) व्याघ्रा अश्वाच्छीघ्रतरा अश्वमहरन् । (Note: The *sandhi* in this sentence is tricky.)
३) क्षत्रियबलभयात्कुमारो ऽपाद्रवत् ।
४) अभयाः क्षत्रिया निधनं गच्छन्ति · इति दासी · अवदत् ।
५) सूर्यचन्द्रौ कृत्स्नं लोकं पश्यतः ।
६) भीमकेशः सिंहो बालौ · अपाद्रावयत् ।
७) जना हतपुत्रं शूरं संशुच्य मृतान्पुत्रान्पुरमभरन् ।
८) बलार्थो बालो वृक्षान्नोहितुं नदीक्षेत्राणि तर्तुमिष्ट्वा · अपाद्रवत् ।
९) अतिगुणा कन्या वरं देवेभ्य आहरत् ।
१०) कुमारो ऽतिरूपां कन्यां दृष्ट्वा अचिन्तयत्सा ('this', Nom Sg Fem) कन्या प्रभामुखा सूर्य इव · इति ।

READINGS

Please note:

– all consonant and *visarga sandhi* has been applied in these Readings
– the absence of applied vowel *sandhi* has been indicated with a dot ·

The Character of Good People

आजीवितान्ताः प्रणयाः कोपाश्च क्षणभङ्गुराः ।
परित्यागाश्च निःसङ्गा न भवन्ति महात्मनाम् ॥

Notes: Consider carefully how to translate the compounds आ('up to')-जीवित-अन्ताः and क्षण-भङ्गुराः – this sentence is a question ('aren't they…?').

कोप- (m.) – 'anger'
जीवित- (n.) – 'life'
निः-सङ्ग- (ADJ) – 'unselfish'
परि-त्याग- (m.) – here: 'offerings, sacrifices' ('things given up')
प्रणय- (m.) – 'love'
भङ्गुर- (ADJ) – 'breakable'
महा-आत्मन्- (ADJ) – 'great person' (lit. 'whose soul is great'; *n*-stem: guess case of महात्मनाम् from ending)

Pañcatantra 2.88

The Fate of Two Heroes

तौ शरैराचितौ वीरौ भ्रातरौ रामलक्ष्मणौ ।
पेततुर्गगनाद्भूमिं सूर्याचन्द्रमसौ · इव ॥

Notes: l.2 पेततुर् 'the two fell' (2nd DU PERF ACT –› Chapter 28).

गगन- (n.) – 'sky'
आ-√चि (V आचिनोति) – 'to cover'
त- (PRON) – 'he, she, it', (PL) 'they'
भूमि- (f.) – 'earth' (guess case of भूमिं from ending)
भ्रातृ- (m.) – 'brother' (guess case of भ्रातरौ from ending)
लक्ष्मण- (m.) – Lakṣmaṇa (Rāma's brother)
सूर्या-चन्द्रमस्- (m.) – 'sun and moon' (guess case of form from ending)

Mahābhārata 3.272.26

Arjuna Sees Kṛṣṇa in His Divine Form

अनेकबाहूदरवक्त्रनेत्रं पश्यामि त्वां सर्वतो ऽनन्तरूपम् ।
न · अन्तं न मध्यं न पुनस्तव · आदिं पश्यामि विश्वेश्वर विश्वरूप ॥

Notes: Split up अन्-एक-बाहु-उदर-वक्त्र-नेत्रम् (this compound agrees with त्वाम्) – split up अन्-अन्त-रूपम्, विश्व-ईश्वर- – translate पुनर् here as 'also'.

अन्-एक- (Adj) – 'many' (lit. 'not (just) one')
आदि- (m.) – 'beginning' (guess case of आदिः from ending)
उदर- (n.) – 'belly'
बाहु- (m.) – 'arm'
वक्त्र- (n.) – 'mouth'
विश्व- (Pron Adj) – 'all'
सर्वतः (Indc) – 'everywhere; on/from all sides'

Bhagavad-Gītā 11.16

The Friendship of Bad People, the Friendship of Good People

खलसख्यं प्राङ्नधुरं वयो ऽन्तराले निदाघदिनमन्ते ।
एका · आदिमध्यपरिणतिरमणीया साधुजनमैत्री ॥

Notes: l.1 Supply 'is' three times – निदाघ-दिन- (n.) here 'an (excessively) hot day'.
l.2 The second word is a *dvandva* within a *tatpuruṣa*.

अन्तराल- (n.) – 'middle' (–› अन्तर्- 'between')
आदि- (m.) – 'beginning'
एक- (Pron Adj) – 'one; uniform, identical'
खल- (m.) – 'crook, swindler'
परिणति- (f.) – 'maturity, completion'
प्राक् (Indc) – 'first, at first'
मधुर- (n.) – 'sweetness'
मैत्री- (f.) – 'friendship'
रमणीय- (Adj) – 'pleasant'
वयस्- (n.) – 'strength, vigour' (वयः Nom Sg)
सख्य- (n.) – 'friendship'
साधु- (Adj) – 'good'

Āryāsaptaśatī 193

A Female Rākṣasa Watches Rāma

(अपश्यद्रामम्)
सिंहोरस्कं महाबाहुं पद्मपत्त्रनिभेक्षणम् ।
सुकुमारं महासत्त्वं पार्थिवव्यञ्जनान्वितम् ॥

अन्वित- (Adj) – 'having, possessing'
ईक्षण- (n.) – 'eye'
-उरस्क- (Ifc) – '-chested, having the chest of… '
निभ- (Adj) – 'like, similar to'
पत्त्र- (n.) – 'leaf'
पार्थिव- (m.) – 'earthly ruler, lord'
बाहु- (m.) – 'arm' (बाहुम् Acc Sg)
व्यञ्जन- (n.) – 'sign, mark'
सत्त्व- (n.) – 'truth, true existence'; here: 'spirit; true nature'

Rāmāyaṇa 3.16.6

15

CHAPTER 15
Consonant Stems I

CONSONANT-STEM ENDINGS

The noun stems we have encountered so far (*a*-stems, *ā*-stems, *ī*-stems, *ū*-stems) all ended in vowels. Sanskrit also has nouns and adjectives with stems ending in consonants. All of these share a set of endings:

<table>
<tr><th></th><th colspan="2">Sg</th><th colspan="2">Du</th><th colspan="2">Pl</th></tr>
<tr><th></th><th>m./f.</th><th>n.</th><th>m./f.</th><th>n.</th><th>m./f.</th><th>n.</th></tr>
<tr><td>Nom</td><td>1)</td><td rowspan="3">–</td><td rowspan="3">-au</td><td rowspan="3">-ī</td><td rowspan="3">-aḥ</td><td rowspan="3">2)</td></tr>
<tr><td>Voc</td><td>–</td></tr>
<tr><td>Acc</td><td>-am</td></tr>
<tr><td>Instr</td><td colspan="2">-ā</td><td colspan="2" rowspan="2">-bhyām</td><td colspan="2">-bhiḥ</td></tr>
<tr><td>Dat</td><td colspan="2">-e</td><td colspan="2" rowspan="2">-bhyaḥ</td></tr>
<tr><td>Abl</td><td colspan="2" rowspan="2">-aḥ</td><td colspan="2" rowspan="2">-oḥ</td></tr>
<tr><td>Gen</td><td colspan="2">-ām</td></tr>
<tr><td>Loc</td><td colspan="2">-i</td><td colspan="2">-su</td></tr>
</table>

Consonant-stem endings

Note:

[1] The form of the nominative singular varies; see below on 'Final consonant clusters'.

[2] The form of the NTR NOMVOCACC PL ending varies; most consonant stems follow the pattern of (long or short) vowel + nasal + stem-final consonant + *-i*. Compare the single paradigms for details.

- These endings are shared also by monosyllabic *ī*- and *ū*-stems (–› Chapter 13).
- Masculine and feminine consonant stems are formally identical.
- Neuters differ from masculines in NOMVOCACC; within each number, these three cases are formally identical.

– The Masc/Fem Voc Sg as well as the Ntr NomVocAcc Sg consist of just the stem without any ending.
– The endings in the dual and plural largely overlap with those of *ā*- and also *a*-stems; yet note that the Gen Pl ending is not the familiar *-ānām*, but just *-ām*.
– The ending *-aḥ*, so far known only from the Nom Sg Masc of *a*-stems, here also appears in the AblGen Sg of all genders and the NomVocAcc Pl MascFem. Know the many cases *-aḥ* can appear in to avoid confusion.

There are many kinds of consonant stem: dental stems (ending in *-t* or *-d*, such as मरुत्- 'wind' or आपद्- 'fall, accident' – see below – or more specifically in *-ant*/*-mant*/*-vant* –› Chapter 25), *s*-stems (such as मनस्- 'mind' –› Chapter 24), *n*-stems (such as राजन्- 'king' or हस्तिन्- 'elephant' –› Chapter 29) and more rarely palatal stems (such as वाच्- 'voice', see below). While they all employ the same endings, the different stem-final consonants create different patterns of internal *sandhi*; also, several types show stem gradation (which will be explained in Chapter 25). Hence the various types need to be looked at individually. Dental stems display the most straightforward kind of *sandhi* and are thus discussed first.

Final Consonant Clusters

A brief note to explain the nominative forms we are going to see: the rules of Sanskrit do not allow more than one consonant to stand at the end of a word. If several consonants meet in this place, all but the first drop out. Sometimes, the last vowel of the word is lengthened 'in compensation' for this consonant loss: thus, the Nom Sg Masc ending e.g. of *vant*-stems (–› Chapter 25) is *-vān*.

DENTAL STEMS I

	Singular				Dual				Plural		
	Masc	Fem	Ntr		Masc	Fem	Ntr		Masc	Fem	Ntr
NV	मरुत्	आपत्	जगत्	NV	मरुतौ	आपदौ	जगती	NV	मरुतः	आपदः	जगन्ति
Acc	मरुतम्	आपदम्		Acc				Acc			
Instr	मरुता	आपदा	जगता	Instr	मरुद्भ्याम्	आपद्भ्याम् (*-dbhy-*)	जगद्भ्याम्	Instr	मरुद्भिः	आपद्भिः	जगद्भिः
Dat	मरुते	आपदे	जगते	Dat				Dat	मरुद्भ्यः	आपद्भ्यः	जगद्भ्यः
Abl	मरुतः	आपदः	जगतः	Abl				Abl			
Gen				Gen	मरुतोः	आपदोः	जगतोः	Gen	मरुताम्	आपदाम्	जगताम्
Loc	मरुति	आपदि	जगति	Loc				Loc	मरुत्सु	आपत्सु	जगत्सु

Dental stems: मरुत्- (m.) 'wind'; आपद्- (f.) 'fall, accident, misfortune'; जगत्- (n.) 'world'
(For tables listing each paradigm individually, see pp. 395 in the Appendices.)

Note:

- Feminine and masculine dental stems are formally identical.
- Dental-stem neuters differ from the masculine/feminine paradigm in their NomVocAcc; within each number, NomVocAcc are identical to one another.
- Note the NomVocAcc Ntr Pl: the nasal (*-n-*) and the final short *-i* also appear in *a*-stem neuters (*-ān̲i*).

The following internal *sandhi* occurs:

- the stem-final sounds remain unchanged before vowels, e.g. Instr Sg मरुता, आपदा
- they become or remain voiced before voiced consonants, e.g. Instr Pl मरुद्भिः, आपद्भिः
- they become or remain voiceless before voiceless consonants: Loc Pl मरुत्सु, आपत्सु
  and in final position: Nom Sg मरुत्, आपत्

PALATAL STEMS

Singular				Dual				Plural			
f.	m.	n.		f.	m.	n.		f.	m.	n.	
वाक्	यज्ञभुक्	यज्ञभुक्	NV	वाचौ	यज्ञभुजौ	यज्ञभुजी	NV	वाचः	यज्ञभुजः	यज्ञभुञ्जि	
वाचम्	यज्ञभुजम्		Acc				Acc				
वाचा	यज्ञभुजा		Instr	वाग्भ्याम्	यज्ञभुग्भ्याम्		Instr	वाग्भिः	यज्ञभुग्भिः		
वाचे	यज्ञभुजे		Dat				Dat	वाग्भ्यः	यज्ञभुग्भ्यः		
वाचः	यज्ञभुजः		Abl				Abl				
			Gen	वाचोः	यज्ञभुजोः		Gen	वाचाम्	यज्ञभुजाम्		
वाचि	यज्ञभुजि		Loc				Loc	वाक्षु	यज्ञभुक्षु		

Palatal stems: वाच्- (f.) 'voice'; यज्ञभुज्- 'enjoying the sacrifice' (here given in m. and n.)
(√भुज् 'to enjoy' (Class VII) will be introduced in Chapter 18)

For the most part, the formal notes applying to palatal stems are the same as those for the dental stems above. Yet one additional change through internal *sandhi* needs to be pointed out: before any consonant, whether voiceless or voiced, as well as in final position, palatals are replaced by their corresponding velars (*c* –› *k; j* –› *g*). Loss, retention or assumption of voicing is the same as in dental stems (no voicing in word-final position or before voiceless consonants, but always before voiced consonants).

VERB-FINAL *TATPURUṢAS*

A considerable number of such dental and palatal stems are *tatpuruṣas* whose second member is a verbal root. Many verbal roots end in a consonant, which then becomes the stem-final consonant of the compound. Compare:

यज्ञ-भुज्- 'enjoying the sacrifice' वेद-विद्- 'knowing the Vedas'*

Verbal roots that end in a vowel other than *-a* or *-ā* often add *-t*, thus creating compound stems that are easy to decline:

-ji-t- in युद्ध-जित्- 'victorious in battle' *-śru-t-* in सु-श्रुत्- 'hearing well'*
-kṛ-t- in सुख-कृत्- 'making/causing happiness'*

Verbal roots that end in *-a* (as e.g. √गम् in its zero grade *gm* –› *ga*) or *-ā* (as e.g. √स्था) are used in compounds with a final short *-a*, thus joining the common group of *a*-stems. (If original *-ā* was retained, the resulting forms all would look like feminines.) Other roots may be strengthened to *guṇa* and add an *-a*, thus also appearing as *a*-stems:

ख-ग- 'sky-goer', i.e. 'bird' रथ-स्थ- 'standing on a chariot'
बल-कर- 'strength-making, strengthening' (from √कृ 'to make, do')*

*The verbs √भुज् 'to enjoy', √विद् 'to know', √श्रु 'to listen' and √कृ 'to make, do' will be introduced properly in Chapter 18.

STYLISTIC NOTE: THE USE OF स- IN COMPOUNDS

स- (related to the preverb सम्- and to the postposition सह 'with') may be prefixed to a noun, resulting in a *bahuvrīhi* adjective: e.g. सपुत्र- 'with-childrened, having children'. This kind of adjective may be used in two ways:

– Agreeing with another noun in expressions that are best translated into English as 'A and B': नृपः सभार्यः पुरं गच्छति 'the king and his wife go to the city' (lit. 'the king, with-wived, goes to the city')
– In the Acc Sg Ntr as an adverb: सक्रोधम् 'angrily' (lit. 'with-anger-ly').

REVIEW QUESTIONS

1) How does *sandhi* affect stem-final dentals or palatals when they are a) followed by a vowel, b) followed by a voiced consonant, c) followed by an unvoiced consonant and d) in word-final position?
2) What cases can the consonant-stem ending *-aḥ* denote?
3) How do masculine and feminine dental stem forms differ from each other?
4) In consonant stems, what are the NTR NOMVOCACC endings in dual and plural, respectively?

VOCABULARY

मरुत्- (m.)	'wind'
विद्युत्- (f.)	(*vidyut-*) 'lightning'
जगत्- (n.)	'world'
आपद्- (f.)	'misfortune, accident'
हृद्- (n.)	'heart'
हृदय- (n.)	'heart'
सुहृद्-	(ADJ) 'good-hearted, kind', (m.) 'friend'
वाच्- (f.)	'voice' (–› वचन-)
उदक- (n.)	'water'
अन्न- (n.)	'food'
गण- (m.)	'group (of any kind): flock, crowd, troop'
क्षुद्र- (ADJ)	'mean, vile'
-कृत्-, -कर-	(IFC) 'making, causing'
-विद्-	(IFC) 'knowing, one who knows'
वेदविद्- (ADJ)	'knowing/knowledgeable in the Vedas'
-ग-	(IFC) 'going, one who goes' (–› गम्)
यदा… तदा (INDC)	'when… then'

EXERCISES

1) **Identify and translate.** For example: **नरस्य:** GEN SG MASC of नरः 'man' –› 'of the/a man'
Vocabulary for Exercises 1 and 2:
अन्त-कृत्- (m.) 'death' (lit. 'end-making')
यज्ञ-भुज्- (ADJ) 'enjoying the sacrifice'

बल-कृत्- (ADJ) 'strengthening'
प्रिय-वाच्- (ADJ) 'kind-voiced, whose words are kind'

१) वेदविदि
२) सुहृदे
३) बलकृतः
४) वाचा
५) विद्युत्सु
६) अन्तकृद्भ्याम्
७) सुहृत्
८) विद्युतः
९) प्रियवाचौ
१०) आपत्सु
११) विद्युद्भिः
१२) यज्ञभुजे
१३) जगती
१४) सुहृदोः
१५) विद्युताम्
१६) यज्ञभुक्
१७) वाचः
१८) जगन्ति
१९) वाग्भ्यः
२०) बलकृद्भिः
२१) वाक्षु
२२) प्रियवाचोः
२३) आपदम्

2) **Of the Sanskrit of each word, give the form listed in brackets.**
Example: 'man' (GEN SG) –› **नरस्य**
a) 'fall' (ABL SG)
b) 'death' (ACC DU)
c) 'Veda-knowing' (NOM PL MASC)
d) 'lightning' (DAT SG)
e) 'kind-voiced' (ACC PL FEM)
f) 'enjoying the sacrifice' (VOC PL NTR)
g) 'friend' (NOM SG)
h) 'world' (GEN SG)

i) 'strengthening' (Loc Du Ntr)
j) 'fall' (Loc Pl)
k) 'kind-voiced' (Gen Pl)
l) 'voice' (Instr Pl)

3) **Review exercise: identify and translate. Example: नरे** – Loc Sg of **नर-** (m.) 'in a/the man'

१) दानानि
२) छायायाम्
३) मध्यात्
४) दासीम्
५) निधनस्य
६) कृत्स्ना
७) भार्ये
८) अर्थाय
९) पृथिव्यै
१०) कुलाभ्याम्
११) वाक्
१२) नार्यः
१३) पद्मौ
१४) अङ्गे

4) **Apply consonant and vowel *sandhi* to the following text. Where words ought to be linked in writing, do that.**

अर्जुनः उवाच

अयतिः श्रद्धया उपेतः योगात् चलितमानसः ।
अप्राप्य योगसंसिद्धिम् काम् गतिम् कृष्ण गच्छति ॥
कत् चित् न उभयविभ्रष्टः छिन्नाभ्रम् इव नश्यति ।
अप्रतिष्टः महाबाहः विमूढः ब्रह्मणः पथि ॥
एतत् मे संशयम् कृष्ण छेत्तुम् अर्हसि अशेषतः ।
त्वदन्यः संशयस्य अस्य छेत्ता न हि उपपद्यते ॥

श्रीभगवान् उवाच

पार्थ न एव इह न अमुत्र विनाशः तस्य विद्यते ।

Arjuna said: 'Kṛṣṇa, what path is travelled by the man who though faithful is not fully restrained, and whose mind wanders off from yoga before he attains yoga's perfection? Unfounded and deluded on *brahman*'s path, doesn't he lose both worlds and perish like a breaking cloud, mighty-armed one? You must dispel this doubt of mine completely, Kṛṣṇa, for there is no one else who can remove it.' The Lord said: 'He is ruined neither in this world nor in the other; for no one who does good deeds treads the path of misfortune, my friend. He who falls from yoga attains the

न हि कल्याणकृत् कः चत् दुर्गतिम् तात गच्छति ॥
प्राप्य पुण्यकृताम् लोकान् उषित्वा शाश्वतीः समाः ।
शुचीनाम् श्रीमताम् गेहे योगभ्रष्टः अभिजायते ॥
अथवा योगिनाम् एव कुले भवति धीमताम् ।
एतत् हि दुर्लभतरम् लोके जन्म यत् ईदृशम् ॥
तत्र तम् बुद्धिसंयोगम् लभते पौर्वदेहिकम् ।
यतते च ततः भूयः संसिद्धौ कुरुनन्दन ॥
पूर्वाभ्यासेन तेन एव ह्रियते हि अवशः अपि सः ।
जिज्ञासुः अपि योगस्य शब्दब्रह्म अतिवर्तते ॥
प्रयत्नात् यतमानः तु योगी संशुद्धकिल्बिषः ।
अनेकजन्मसंसिद्धः ततः याति पराम् गतिम् ॥
तपस्विभ्यः अधिकः योगी ज्ञानिभ्यः अपि मतः अधिकः ।
कर्मिभ्यः च अधिकः योगि तस्मात् योगी भव अर्जुन ॥
योगिनाम् अपि सर्वेषाम् मद्गतेन अन्तरात्मना ।
श्रद्धावान् भजते यः माम् स मे युक्ततमः मतः ॥

worlds of the meritorious, dwells there for countless years, and is then born in a house of pure and fortunate folk, or – and this kind of rebirth is even rarer in this world – he is born into a family of wise yogīs, where he is reunited with the understanding he had in his earlier body, and so strives once again for perfection, delight of the Kurus; he is carried along by his former habits whether he likes it or not. Even someone who merely aspires to know yoga transcends the *brahman* of the Vedic world; so the yogī strives with great effort, cleans away his impurities, perfects himself through many births, and then reaches his final destination. The yogī surpasses the ascetics, and all the men of knowledge, and those who perform ritual actions; so become a yogī, Arjuna! And the most accomplished yogī of all, in my view, is the faithful one who honours me with his inner self merged in me.'

(*Bhagavad-Gītā* 6.37–47)

5) **Remove the consonant and *visarga sandhi* in the following sentences. Translate into English.**
Note: The absence of applied vowel *sandhi* has been indicated with a dot ·

१) सुहृद्बालायै · अन्नमुदकं च · आभरत् ।

२) सुहृदो वाचं श्रुत्वा बाला · अन्नोदके · आहृत्य प्राणमत् ।

३) नृपस्य वाचं श्रुत्वा नरा वचनानि न विस्मरन्ति ।

४) धर्मविदं क्षत्रियं पूजयेम । क्षत्रियस्य बलं कृत्स्ने जगति पापानभिभवेत् ।

५) अक्षान्क्षिप्त्वा जिताः शूरा वने वस्तुं प्रत्यागच्छन् । (अक्ष- (m.) – 'die'; PL 'dice')

६) यदा रथस्थो नृपः पुरमगच्छत्तदा क्षत्रियगणः क्षणादपश्यत् ।

७) मरुदिव कृत्स्नं जगत्तर्तुमिच्छामि ।

८) उदकभुजं बालं दृष्ट्वा तुष्यामि । (-भुज्- 'enjoying…')

९) लोककृद्देवो भूतानि कृत्स्नायां भुवि तोषयति ।

READINGS

Note: – all consonant (including *visarga) sandhi* has been applied in these Readings
– the absence of applied vowel *sandhi* has been indicated with a dot ·

How to Recognise Someone True to Their Word

हितवक्ता मितवक्ता संस्कृतवक्ता न च · अपि
बहुवक्ता ।
अर्थान्विमृश्य वक्ता स हि वक्ता सर्वकार्यकरः ॥

Notes: वक्ता 'speaker' is Nom Sg Masc; translate here as 'one who speaks…' (this declension will be introduced in Chapter 29) – read a sense break before the स 'he; this man' (Nom Sg Masc) in the second line, and supply 'is' in what follows.

कर- (Adj) – 'doing; one who does'
कार्य- (n.) – 'duty'
बहु- (Adj) – 'much'
मित- (Adj) – 'measured, moderate'
वि-√मृश् (VI विमृशति) – 'to examine'
संस्कृत- (Adj) – 'refined' (–› *Sanskrit*)
हित- (Adj) – 'right, appropriate'

Pañcatantra 3.89

Our Reactions to Worldly Things

अनिष्टसंप्रयोगाच्च विप्रयोगात्प्रियस्य च ।
मानुषा मानसैर्दुःखैर्दह्यन्ते च · अल्पबुद्धयः ॥

Notes: l.1 Split up अन्-इष्ट-. **l.2** दह्यन्ते 'they are burned' (i.e. 'suffer') – ignore the च in your translation.

अल्प-बुद्धि- (Adj) – 'of small/weak understanding'
(अल्पबुद्धयः Nom Pl Masc)
दुःख- (n.) – 'sorrow, trouble'
मानस- (Adj) – 'of the mind, created by the mind'
मानुष- (m.) – 'man, person'
वि-प्र-योग- (m.) – 'separation from' (+ Gen)
सं-प्र-योग- (m.) – 'contact with'

Mahābhārata 11.2.28–9

Think Before You Act

कुदृष्टं कुपरिज्ञातं कुश्रुतं कुपरीक्षितम् ।
पुरुषेण न कर्तव्यम् (…)

Notes: l.1 Translate the participles substantivised ('something x-ed'). **l.2** कर्तव्यम् 'it should be done' (gerundive Nom Sg Ntr –› Chapter 33).

परि-√ईक्ष् (I) – 'to examine'
कु- (prefix) – 'badly, improperly'
परि-√ज्ञा (IX परिजानाति) – 'to understand'
√श्रु (V शृणोति) – 'to hear'

Pañcatantra 5.25

Rāma, His Wife Sītā and His Brother Lakṣmaṇa Travel Together

ते वनेन वनं गत्वा नदीस्तिर्त्वा बहूदकाः ।
चित्रकूटमनुप्राप्य भरद्वाजस्य शसनात् ॥ २६ ।
रम्यमावसथं कृत्वा रममाणा वने त्रयः ।
देवगन्धर्वसंकाशास्तत्र ते न्यवसन्सुखम् ॥ २७।

Notes: Both verses form one sentence; identifying all verb forms (absolutives, participles, finite forms) will help you translate. **26)** वनेन वनं 'from one… to another…' – तिर्त्वा derives from √तॄ – बहु-उदक- is a *bahuvrīhi*. **27)** सुखम् is used adverbially (–› Chapter 9).

अनु-प्र-√आप् (V अनुप्राप्नोति) – 'to reach'
आवसथ- (m.) – 'dwelling-place, hut' (–› √वस्)
चित्रकूट- (m.) – Citrakūṭa (a mountain)
ते (Pron) – 'they' (Nom Pl)
त्रयः (Num) – 'three' (Nom Pl)
देव-गन्धर्व- (m.) – 'divine gandharva' (a heavenly being)
बहु- (Adj) – 'much'
भरद्वाज- (m.) – Bharadvāja (a great sage)
रममाण- (Adj) – 'enjoying (oneself)' (Pres Mid Ptc (–› Chapter 22) of √रम् 'to enjoy')
रम्य- (Adj) – 'pleasant'
नि-√वस् (I निवसति) – translate like √वस्
शसन- (n.) – 'command, order'
संकाश- (Adj, ifc) – 'similar to, like'

Rāmāyaṇa 1.1.26–7

The Qualities of Great People

विपदि धैर्यमथ · अभ्युदये क्षमा
सदसि वाक्पटुता युधि विक्रमः ।
यशसि च · अभिरतिर्व्यासनं श्रुतौ
प्रकृतिसिद्धमिदं हि महात्मनाम् ॥

Notes: l.1 Translate अथ as 'and'. **l.3** श्रुति- (Loc श्रुतौ) lit. 'listening': technical term for Hindu scripture that was 'heard', i.e. dictated directly by a god; translate as 'scripture'. **l.4** इदम् here 'all of this, all of the above' – supply 'is' – translate महात्मनाम् as 'by…'.

अभिरति- (f.) – 'pleasure, delighting in' (+ Loc) (अभिरतिः Nom Sg)
अभ्युदय- (m.) – 'happiness, success'
क्षमा- (f.) – 'patience'
धैर्य- (n.) – 'strength, endurance'
प्रकृति-सिद्ध- (Adj) – 'nature-gained; acquired naturally'
महा-आत्मन्- (Adj) – 'great person' (lit. 'whose soul is great') (*n*-stem; guess case of महात्मनाम् from ending)
यशस्- (n.) – 'fame' (*s*-stem; guess case of यशसि from ending)
युध्- (f.) – 'fight'
वाक्-पटुता- (f.) – 'speech(वाच्-)-cleverness; rhetorical skill'
विक्रम- (m.) – 'strength, courage'
वि-पद्- (f.) – 'misfortune, accident' (–› आ-पद्-)
व्यासन- (n.) – 'devotion to' (+ Loc)
सदस्- (n.) – 'public place, assembly hall' (*s*-stem; guess case of सदसि from ending)

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CHAPTER 16
Sandhi III: Vowel *Sandhi*

VOWEL *SANDHI*

A vowel at the end of a word interacts (and often merges) with a following vowel, but remains the same when a consonant follows.

The simplest kind of *sandhi* occurs in the combination of a word-final vowel followed by a word-initial consonant: here, nothing happens.

Yet when a word-final vowel is followed by a word-initial vowel, they often **link up and eradicate any gap between them**; thus they are also combined in writing. This process takes one of two possible shapes. When two identical vowels (whether long or short) meet, they merge into one long vowel:

a or *ā*	+	*a* or *ā*	–›	*ā*
i or *ī*	+	*i* or *ī*	–›	*ī*
u or *ū*	+	*u* or *ū*	–›	*ū*
ṛ or *ṝ*	+	*ṛ* or *ṝ*	–›	*ṝ*

सेना आगच्छति –› सेनागच्छति 'The army is coming.'
कन्या गच्छति इति वदति –› कन्या गच्छतीति वदति '"The girl is going", he says.'

When final *-a*/*-ā* encounters a different vowel, *a*/*ā* + *i*/*ī* gives *e* (<**ai*), *a*/*ā* + *e* (<**ai*) gives *ai* (<**āi*), and so on. (On *e* < **ai* etc. –› Chapter 2.)

सेना तत्र इति वदति –› सेना तत्रेति वदति 'There (is) the army', he says.

When final *-i*/*-ī*, *-u*/*-ū* or *-ṛ*/*-ṝ* encounter a different vowel, they turn into their non-vocalic (glide) form (*-y*, *-v* and *-r*, respectively; –› Chapter 2 on semivowels/glides) and are thus combined in writing with whatever follows:

इति उक्त्वा –› इत्युक्त्वा 'having spoken thus'

The same applies to the *-u* at the end of final *-au* (remember that *au* originally was **āu*; before another vowel, it thus appears as *-āv*, not as *+*-av*):

कुमारौ आगच्छतः –› कुमारावागच्छतः 'The two young men are coming.'

The other complex vowels, however, display different behaviour: remembering that underlying *e, ai* and *o* are **ai*, **āi* and **au*, we might expect the final *i* and *u* to turn into *y* and *v*, respectively, as they do elsewhere. Instead, these final sounds are simply lost, **leaving a gap** between the two words in question:

वने आश्रमः अभवत् –› वन आश्रमो ऽभवत् 'In the forest, there was a hermitage.'

The one exception to this: after final *-e* and *-o*, initial *a-* drops out, and *-e* and *-o* remain unchanged. To avoid confusion, the former presence of *a-* is marked with the *avagraha* ऽ. (In the table below, as well as in transliterated texts in general, the *avagraha* is indicated with an apostrophe '.)

वने अतिष्ठत् –› वने ऽतिष्ठत् 'He stood in the forest.'

All possible forms of external vowel *sandhi* are represented in the following table.

Final vowels								
ă	ĭ	ŭ	ṛ	e	ai	o	au	
ā	ya	va	ra	e '	ā a	o '	āva	a
ā	yā	vā	rā	a ā	ā ā	a ā	āvā	ā
e	ī	vĭ	rĭ	a ĭ	ā ĭ	a ĭ	āvĭ	ĭ
o	yŭ	ū	rŭ	a ŭ	ā ŭ	a ŭ	āvŭ	ŭ
ar	yṛ	vṛ	ṝ	a ṛ	ā ṛ	a ṛ	āvṛ	ṛ
ai	ye	ve	re	a e	ā e	a e	āve	e
ai	yai	vai	rai	a ai	ā ai	a ai	āvai	ai
au	yo	vo	ro	a o	ā o	a o	āvo	o
au	yau	vau	rau	a au	ā au	a au	āvau	au

Initial vowels

ă ĭ ŭ indicate that the short and long vowels (e.g. short *ă* and long *ā*) behave in the same way here. Shaded columns: vowels that behave differently in external from how they do in internal *sandhi*.

An Exception to Vowel *Sandhi*

A small number of **'uncombinable' final vowels** in specific words and word forms do not merge with the following initial vowels. These are the long *-ī*, *-ū* and *-e* of NomVocAcc dual endings, the Nom Pl Masc अमी (from अदस् –› Chapter 39) and the final vowels of interjections such as *ā, he, aho* 'ah!, oh!'. (These vowels are called *pragṛhya*, lit. 'to be taken on their own'.)

You will be pleased to know that you have now been introduced to all variants of external *sandhi*.

INTERNAL VS. EXTERNAL *SANDHI*: A COMPARISON

Internal and external *sandhi* function according to the same basic principles: both achieve easier pronunciation of words and sentences. External *sandhi* applies between independent words, while internal *sandhi* applies within words (e.g. when a suffix such as *-ta-* or *-tvā* is added to a verbal root, or a case ending to a noun stem). The details of external *sandhi* have been introduced in Chapters 11, 13 and 16. Those instances where internal *sandhi* differs from external *sandhi* have been discussed where they were first encountered, and a list of them is given in the Reference Grammar (in Appendix III). The main features exclusive to internal consonant *sandhi* are *buddha sandhi*, the *ruki* rule and the retroflexion of *n*; the main difference between external and internal vowel *sandhi* lies in the treatment of *e, o* and *ai* before another vowel (internal: *e* –› *ay, o* –› *av, ai* –› *āy*; external: *e* –› *a, o* –› *a* (except before *a-*, where both remain as they are), *ai* –› *ā*).

STYLISTIC NOTE: MEN LIKE TIGERS

In Sanskrit literature, the strength of a warrior is often expressed by reference to strong animals, especially bulls and tigers. These vivid comparisons include पुरुष-व्याघ्र-, पुरुष-शार्दूल- and मनुज-व्याघ्र-, all meaning 'man-tiger', i.e. 'a tiger among men, a man like a tiger' and thus 'an extremely strong man', or पुरुष-ऋषभ- and पुरुष-पुंगव- 'man-bull'. In the *Mahābhārata*, we find different warriors addressed or referred to as e.g. भरत-ऋषभ- 'Bharata bull, bull-like Bharata, bull among the Bharatas' or भरत-शार्दूल- 'Bharata tiger, tiger-like Bharata, strongest/fastest of the Bharatas'. (As before, the hyphens in these compounds are inserted only for clarification; they are not used in the Sanskrit.)

VOCABULARY

आश्रम- (m.)	'hermitage' (–› *ashram*)
चाप- (m.)	'bow' (i.e. the weapon)
तीर- (n.)	'bank, shore'
देश-, प्रदेश- (m.)	'place, region'
केश- (m.)	'hair; mane'
अल्प-, स्वल्प- (ADJ)	'small'
देह- (m., n.)	'body'
रत्न- (n.)	'jewel; gift'
समीप-	(ADJ) 'near'; (n.) 'vicinity'
समीपे	'in the vicinity of, near' (+ GEN)
समुद्र- (m.)	'(all the water together) ocean'
नित्यम् (INDC)	'always, eternally'
दिश्- (f.)	'direction; region' (*sandhi: ś* before vowels, *k* in final position and before *s, g* before voiced consonants)

SANDHI REVIEW

(If you would like, go over the *sandhi* sections in Chapters 11 and 13 again, or refer to the *sandhi* overview in the Reference Grammar in Appendix III.)

1) **Apply external vowel *sandhi* to the following and write the results down.**
Example: *-ā + u-* –› *-o-*
   a) *-a + i-*
   b) *-au + i-*
   c) *-ā + u-*
   d) *-ai + a-*
   e) *-a + ṛ-*
   f) *-e + ā-*
   g) *-u + o-*
   h) *-e + a-*
   i) *-a + ṛ-*

j) *-o + a-*
k) *-ā + o-*
l) *-i + au-*
m) *-ā + ū-*
n) *-o + o-*
o) *-au + e-*
p) *-e + ṛ-*
q) *-au + au-*
r) *-a + e-*

2) **Apply external *sandhi* to the following, write the results down and link letters up where the writing conventions (–› Chapter 11) demand it. Example:** *-ḥ + t- –› -st-*

a) *-a + i-*
b) *-āḥ + b-*
c) *-in + i-*
d) *-ī + i-*
e) *-uḥ + r-*
f) *-iḥ + r-*
g) *-i + au-*
h) *-a + ī-*
i) *-au + a-*
j) *-eḥ + k-*
k) *-a + ū-*
l) *-p + m-*
m) *-t + h-*
n) *-ā + ai-*
o) *-āḥ + s-*
p) *-n + t-*
q) *-p + k-*
r) *-a + au-*
s) *-m + o-*
t) *-ī + u-*
u) *-a + e-*
v) *-aḥ + i-*
w) *-u + u-*
x) *-k + m-*

y) *-u + ṛ-*
z) *-ī + a-*
aa) *-n + c-*
bb) *-n + k-*
cc) *-īḥ + c-*
dd) *-ai + e-*
ee) *-aiḥ + a-*
ff) *-i + ī-*
gg) *-ṭ + b-*
hh) *-āḥ + r-*
ii) *-i + o-*
jj) *-a + ā-*
kk) *-p + n-*
ll) *-ā + au-*
mm) *-aḥ + l-*
nn) *-oḥ + d-*
oo) *-k + h-*
pp) *-e + ī-*
qq) *-aḥ + j-*
rr) *-au + ū-*
ss) *-aiḥ + m-*
tt) *-t + g-*
uu) *-ā + a-*
vv) *-aḥ + ch-*
ww) *-au + u-*
xx) *-aḥ + r-*
yy) *-o + au-*
zz) *-aḥ + ś-*
A) *-u + ai-*
B) *-au + ī-*
C) *-t + ś-*
D) *-āḥ + h-*
E) *-ū + e-*
F) *-m + kh-*
G) *-aḥ + p-*
H) *-ū + t-*

I) *-aḥ + a-*
J) *-āḥ + u-*
K) *-ai + a-*
L) *-aḥ + t-*
M) *-āḥ + l-*
N) *-a + ṛ-*
O) *-āḥ + c-*
P) *-ū + au-*
Q) *-ṛ + o-*
R) *-p + b-*
S) *-āḥ + th-*
T) *-e + a-*

3) **Resolve the *sandhi* below. Give all possible sources for each outcome.**

a) *-ū-*
b) *-śc-*
c) *-ṃ p-*
d) *-mā-*
e) *-au-*
f) *-āṃśc-*
g) *-bbh-*
h) *-ā d-*
i) *-ā t-*
j) *-ū r-*
k) *-mn-*
l) *-ṃ n-*
m) *-anna-*
n) *-na-*
o) *-īrb-*
p) *-be-*
q) *-o b-*
r) *-bj-*
s) *-a o-*
t) *-ṃst-*
u) *-ā e-*
v) *-yā-*
w) *-tk-*
x) -vo-

y) *-ll-*
z) *-cch-*
aa) *-rd-*
bb) *-ast-*
cc) *-ā-*
dd) *-a ai-*
ee) *-āvū-*
ff) *-ī r-*
gg) *-vī-*
hh) *-a u-*
ii) *-ggh-*
jj) *-a ṛ-*
kk) *-ai-*
ll) *-ā g-*
mm) *-ā p-*

4) **Formulate the *ruki* rule.**

5) **Apply the missing internal *sandhi* (such as *buddha sandhi, ruki*, retroflexion of *n*) to the following words.**
a) **gṛhesu*
b) **tyajta-*
c) **narena*
d) **gmtvā*
e) **budhta-*
f) **dṛśta-*
g) **mitrānām*
h) **kṛsna-*
i) **dahta-*
j) **ksana-*
k) **rana-*

6) **Apply *sandhi* to the following text. Where words ought to be linked in writing, do that.**

The Ocean Answers Rāma's Plea for Help in Crossing over

न इच्छामि प्रतिघातम् ते न अस्मि विघ्नकरः तव ।
शृणु च इदम् वचः राम श्रुत्वा कर्तव्यम् आचर ॥ ३९ ॥
यदि दास्यामि ते मार्गम् सैन्यस्य व्रजतः आज्ञया ।
अन्ये अपि आज्ञापयिष्यन्ति माम् एवम् धनुषः बलात् ॥ ४० ॥
अस्ति तु अत्र नलः नाम वानरः शिल्पिसंमतः ।
त्वष्टुः देवस्य तनयः बलवान् विश्वकर्मणः ॥ ४१ ॥
स यत् काष्ठम् तृणम् वा अपि शिलाम् वा क्षेप्स्यते मयि ।
सर्वम् तत् धारयिष्यामि स ते सेतुः भविष्यति ॥ ४२ ॥
इति उक्त्वा अन्तर्हिते तस्मिन् रामः नलम् उवाच ह ।
कुरु सेतुम् समुद्रे त्वम् शक्तः हि असि मतः मम ॥ ४३ ॥
तेन उपायेन काकुत्स्थः सेतुबन्धम् अकारयत् ।
दशयोजनविस्तारम् आयतम् शतयोजनम् ॥ ४४ ॥
नलसेतुः इति ख्यातः यः अद्य अपि प्रथितः भुवि ।
रामस्य आज्ञाम् पुरस्कृत्य निर्यातः गिरिसंनिभः ॥ ४५ ॥

'I do not wish to obstruct you. I am not one to put obstacles in your way. Listen to something, Rāma. Once you have heard it, do what you have to. If, at your command, I give you a path for your marching army, others too will command me in the same way, by force of bow. But there is a powerful monkey here called Nala; respected by artisans, he is the son of the builder god Viś-vakarman. What he throws into me – wood, grass, or stone – all that I shall support. That will be your causeway.' Saying this, he disappeared. Rāma said to Nala: 'Build a bridge over the sea, for I believe you can do it.' By this means, Kakutstha had a causeway built, ten *yojanas* wide, a hundred *yojanas* long, which, even today, is known as Nala's causeway, famed on earth, looking like a mountain, and procured at Rāma's command.'

(*Mahābhārata* 3.283.39–45)

EXERCISES

Note: From this point on, all *sandhi* has been applied in all sentences and readings.

1) **Translate into English:**

१) सुकेशा कन्या गृहमविशत्कुमारश्च क्षणादुदतिष्ठत् ।
२) नृपाय नत्वा प्रजास्तं (तम् 'him, to him') चिन्ताः कथयन्ति ।
३) ग्रामात्प्रत्यागत्य नारी प्रियां नगरीं दृष्ट्वा क्षणात्प्राविशत् ।
४) कृत्स्नं देशमभिभूयोग्रो नृपो नगरीरदहत् ।

५) क्व नगरीणां पाला भवन्तीति नारी दग्धा नगरीर्दृष्ट्वापृच्छत् ।

६) नरो बालापालां दासीं वरैर्दानैस्तोषयित्वा बालां गृहमनयत् ।

७) भीमौ क्षत्रियौ नरस्य भार्यां सबालां लुप्त्वा नरं दुःखमत्यजताम् ।

८) नगरवननदीर्दृष्ट्वा तुष्टो बालो गृहं प्रत्यागच्छत् ।

९) बालो विस्मयेन राज्ञा रत्नानि दृष्ट्वा तस्याः (तस्याः 'her, of her') प्रभा सूर्यस्येवेति चिन्तयति ।

READINGS

The Two Possible Fates of Heroic Warriors

मृतः प्राप्नोति वा स्वर्गं शत्रुं हत्वा सुखानि वा ।
उभावपि हि शूराणां गुणावेतौ सुदुर्लभौ ॥

Notes: l.1 The वा… वा ('either… or') contrast the two halves of this line – the verb प्राप्नोति 'he reaches, gets' goes with both.

एत- (PRON) – 'this'
गुण- (m.) – 'quality'; here: 'chance, opportunity'
शत्रु- (m.) – ' enemy' (guess case of शत्रुं from ending)
सु-दुर्-लभ- (ADJ) – 'very (सु-) difficult (दुर्-) to get/attain'
स्वर्ग- (m.) – 'heaven'

Hitopadeśa 2.437 (a variant on the *Pañcatantra* passage introduced in Chapter 7)

16

Rāma Reaches a Special Place

प्रविश्य तु महारण्यं दण्डकारण्यमात्मवान् ।
अपश्यद्रामो दुर्धर्षस्तापसाश्रममण्डलम् ॥ १ ॥
कुशचीरपरिक्षिप्तं ब्राह्म्या लक्ष्म्या समावृतम् ।
यथा प्रदीप्तं दुर्दर्शं गगने सूर्यमण्डलम् ॥ २ ॥
शरण्यं सर्वभूतानां सुसमृष्टाजिरं सदा ।
पूजितं चोपनृत्तं च नित्यमप्सरसां गणैः ॥ ३ ॥
(…) आरण्यैश्च महावृक्षैः पुण्यैः स्वादुफलैर्वृतम् । ५ ॥

अप्सरस्- (f.) '*apsaras*, heavenly nymph' (*s*-stem; guess case of अप्सरसाम् from ending)
अरण्य- (n.) – 'forest'
आरण्य- (ADJ) – 'forest…, belonging to the forest' (*vṛddhi* derivative)
आत्मवत्- (ADJ) – 'composed, prudent' (आत्मवान् NOM SG MASC)
कुश-चीर- (n.) – 'kuśa grass'
परि-√क्षिप् (VI परिक्षिपति) – 'to surround'
गगन- (n.) – 'sky'
तापस- (m.) – 'an ascetic'
दण्डक-अरण्य- (n.) – the Daṇḍaka Forest
दुर्-दर्श- (ADJ) – 'difficult to look at'
दुर्-धर्ष- (ADJ) – 'difficult to conquer; unconquerable'
उप-√नृत् (IV उपनृत्यति) – 'to dance around, surround in dance'

Notes: 1) l.1 Split up into महा-अरण्यं दण्डक-अरण्यम् आत्मवान्. **l.2** Split up into दुर्धर्षस् तापस-आश्रम-मण्डलम्.
2) l.1 कुशचीरपरिक्षिप्तं is one compound – it and समावृतम् agree with तापस-आश्रम-मण्डलम्.
3) l.1 Supply 'it (i.e. the तापस-आश्रम-मण्डलम्) is'. **l.2** Split up च उपनृत्तं – remember that च… च is postposed.

पुण्य- (ADJ) – 'beautiful, pleasant'
प्रदीप्त- (ADJ) – 'shining, bright'
ब्राह्म-, f. ब्राह्मी- (ADJ) – 'brahminic, belonging to brahmins' (*vṛddhi* derivative)
मण्डल- (n.) – 'circle'
यथा (INDC) – 'just like'
राम- (m.) – Rāma (the hero of the *Rāmāyaṇa*)
लक्ष्मी- (f.) – 'beauty, splendour'
√वृ, सम्-आ-√वृ (V (समा)वृणोति) – 'to cover, surround'
शरण्य- (ADJ) – 'protecting'
स्वादु- (ADJ) – 'sweet'
सु-समृष्ट-अजिर- (n.) – 'well-cleaned place'

Rāmāyaṇa 3.1.1–4 [x]

The *Himālaya*

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।

पूर्वापरौ वारिनिधी विगाह्य स्थितः पृथिव्या इव मानदण्डः ॥ १.१॥

(…)

अनन्तरत्नप्रभवस्य यस्य हिमं न सौभाग्यविलोपि जातम् ।

एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः ॥ १.३॥

Notes: 1) l.1 अस्ति 'there is' – देवता-आत्मा 'divine by nature' (Nom Sg Masc). **l.2** पूर्व-अपर- 'earlier and later': 'eastern and western' – वारि-निधी- lit. 'water-basin': 'ocean' (Acc Du Masc) – स्थितः functions as the main verb. **3) l.1** यस्य (lit. 'of which', translate as 'of that') refers back to the हिमालयः – जातम् functions as the main verb (here: 'is'; lit. 'is born'). **l.2** इन्दोः 'of the moon' (Gen Sg Masc) – split up किरणेषु इव अङ्कः – अङ्कः 'mark, spot', here: the dark spot on the moon ('the man (in India: hare/rabbit) in the moon').

अधि-राज- (m.) – 'supreme ruler'
अन्-अन्त- (Adj) – 'endless'
उत्तर- (Pron Adj) – 'upper'; here: 'northern' (उत्तरस्याम् Loc Sg Fem)
एक- (Pron Adj) – 'one'
किरण- (m.) – 'moonbeam, ray of light'
वि-√गाह् (I विगाहति) –'to plunge, dive into, enter'
दोष- (m.) – 'fault, blame'
नग- (m.) – 'mountain'
नि-√मज्ज् (I निमज्जति) – 'to sink down'; here: 'to disappear'
पृथिवी- (f.) – 'the earth'
प्र-भव- (m.) – 'origin, source'
मान-दण्ड- (m.) – 'measuring-stick'
रत्न- (n.) – 'jewel, treasure'
विलोपिन्- (Adj) – 'disturbing, diminishing' (विलोपि Nom Sg Ntr)
सं-नि-पात- (m.) – 'combination, assembly'
सौभाग्य- (n.) – 'beauty'
हिम- (n.) – 'snow'
हिम-अलय- (m.) – 'the abode of snow, the Himalaya'

Kumārasaṃbhava 1.1+3

17

CHAPTER 17
Noun Formation

THE SUFFIXES *-A-*, *-ANA-*, *-TRA-*, *-TVA-* AND *-TĀ-*

The process of noun formation (or 'derivation') involves forming nouns from the basis of other words or word forms; cf. English *entertainer* and *entertainment* from the verb *entertain*. In Sanskrit, noun formation usually involves adding a suffix to either a verbal root (which can stand in any of the three vowel grades, yet *guṇa* is the most common) or another noun (whose first vowel may be put into its *vṛddhi* grade). Knowledge of these processes will help you recognise many more Sanskrit words than you memorise, and thus improve your reading skills. This chapter focuses on nouns and adjectives formed by means of adding the most frequent *a*- and *ā*-stem suffixes.

A very simple way of forming nouns and adjectives from a verbal root is to take that root in *guṇa* (sometimes also *vṛddhi ā*) and add ***-a-*** to it. This gives us words such as लेख- (m.) 'a writing, letter' from √लिख् 'to write', वेद- (m.) 'knowledge' from √विद् 'to see, know' (Chapter 18). स्नेह- means 'love'; बोध- (m.) means 'waking, consciousness', while, used as an adjective, it means 'knowing, understanding'; हर्ष- used as a masculine noun means 'excitement' and, as an adjective, 'exciting'; हर- and हार- both mean 'bearing, wearing, carrying' etc. Nouns derived in this way are frequently masculine, but may also be neuter.

-ana- is another suffix added to verbal roots in *guṇa*. It forms adjectives and nouns similarly to English *-ing*: from √मुच् 'to release, free', we get the adjective मोचन- 'releasing, freeing', which is also used in the neuter as a noun meaning '(the act of) releasing, release'. From √वच् 'to speak' we find the frequently used noun वचन- '(act of) speaking; word, speech' and an adjective that simply means 'talking, speaking'. √शुभ् 'to decorate, adorn; adorn oneself' gives us the adjective शोभन- 'pleasing, pleasant, beautiful'. Yet it also forms concrete nouns: the noun लोचन-, derived from √लोच् 'to see', means 'eye'. When used as nouns, *ana*-formations are practically always neuter. *ana*-adjectives are usually found as the final member of a compound.

A very specific and predictable meaning is achieved by adding ***-tra-*** to verbal roots in *guṇa*: the result is an *instrument noun*, i.e. a noun that denotes instruments for carrying out the verbal action in question. √शास् means 'to command, instruct, teach'; accordingly a शास्त्र- is an instrument for instructing, a precept, command, a textbook. √शस् means 'to cut', and so शस्त्र- refers to any

instrument for cutting or wounding: a 'knife', 'sword', 'dagger' etc. From √मन् 'to think', we get मन्त्र-, which literally is an 'instrument for thinking', and is commonly used to mean 'prayer, incantation'. नेत्र- 'eye' literally is the instrument that leads (√नी); पत्त्र- 'wing' is the instrument for flying (√पत्); and so on. *-tra*-formations are for the most part neuter.

-tva- is added not to verbal roots but to nouns and adjectives, and is loosely equivalent to the English suffixes *-ness*, *-dom* or *-hood*, as in *brotherhood, childhood* etc., denoting 'the state of being x'. Thus नरत्व- means 'being a नर-, manhood, humanity'; देवत्व- is 'divinity', the state of being a god (but can refer to a specific entity, just as English *deity* does). 'Being a teacher', गुरु-, is गुरुत्व-, and so on. *tva*-derivatives from adjectives are best translated into English with the suffix *-ness*, as in अबुद्धत्व- 'foolishness' from अबुद्ध- 'foolish'. *-tva*-formations are neuter.

Very similar to *-tva-* in its use and meaning is the suffix ***-tā-***. It is added to adjectives and nouns to form abstracts; some nouns use both *-tva-* and *-tā-*. Thus we find e.g. प्रियता- 'dearness, being dear', मर्त्यता- 'mortality', मित्रता- 'friendship', पुरुषता- 'manhood, manliness', देवता- once again with a double meaning of 'divinity; deity, god', and so on. *-tā-* abstracts are feminine.

VṚDDHI DERIVATIVES

Nouns and adjectives can be derived from other nouns by putting the first vowel of the word into *vṛddhi*. These '*vṛddhi* derivatives' have the meaning of 'belonging to (the basic noun)'. Thus from पुर- 'city' we get पौर- (m.) 'someone belonging to a city', i.e. a citizen. If the basic word is not an *a*-stem, it is frequently turned into one; already existing final *-a* may be replaced by *-ya-*: one term for 'doctor' is वैद्य- (m.), i.e. someone who 'belongs to', or is well versed in, वेद- 'knowledge'. सेना- means 'army', and one who belongs to the army, i.e. a soldier, accordingly is a सैन्य- (m.). शौर्य- (n.) 'heroism, valour' belongs to a शूर- 'hero, strong man', and on the basis of मित्र- 'friend' we get several nouns for 'friendship', among them मैत्र- (n.), मैत्र्य- (n.) and the feminine मैत्री-. (Note that these all have the same meaning in spite of their formal differences.)

Vṛddhi derivatives of place names denote inhabitants of these places. In e.g. the story of Nala and Damayantī, a famous part of the *Mahābhārata* epic, Nala is often referred to as नैषधः 'from Niṣadha, belonging to Niṣadha', which was his kingdom. Damayantī, on the other hand, is from Vidarbha, which gives her the name वैदर्भी (f.). Personal names can also be used as the basis for *vṛddhi* derivatives, which then denote 'child(ren) of' or 'descendant(s) of': the opposing sides in the *Mahābhārata* are the sons of Kuru and the sons of Pāṇḍu, i.e. the कौरवाः and the पाण्डवाः. (Note that the *ā* in *Pāṇḍu* cannot be lengthened any further, hence simply remains *-ā-*. Yet due to the changes at the end of either word (including turning them into *-a*-stems), the derivative can still be told apart from its basis.)

-ya- (as in e.g. मैत्य- above) is also used independently of *vṛddhi* formations, sometimes without affecting the meaning of the basic form, but often changing nouns into adjectives, and vice versa (e.g. अबल्य- 'weakness' from अबल- 'weak').

Practical Matters

As may have already become obvious, there is a lot of overlap between the use and meaning of the various possible formations. When you encounter a formation using e.g. *-a*, *-ana*, *-ya* and/or *vṛddhi* that you do not already know, you should identify the verbal root (or nominal stem) it is based on, and then use the context to make an educated guess at what the form means – is it abstract, does it refer to a process, or to the result of that process? If this still does not give you enough information, look the word up in a dictionary.

<table>
<tr><th colspan="3">THE NUTSHELL</th></tr>
<tr><td>-a-
Forms nouns and adjectives from verbal roots, which usually stand in guṇa:
वेद- 'knowledge' from √विद् 'to know'</td><td>-ana-
Added to verbal roots, usually in guṇa; used to form adjectives and neuter nouns:
वचन- (n.) 'word, speech',
वचन- (Adj) 'speaking' from √वच् 'to speak'</td><td>-tra-
used to form neuter instrument nouns
पत्त्र- 'wing' from √पत् 'to fly'</td></tr>
<tr><td rowspan="2">-ya-
used in vṛddhi formations or on its own, often forms adjectives from nouns:
मुख्य- 'main' from मुख- 'head'</td><td rowspan="2">Vṛddhi Derivatives
First vowel put into vṛddhi, often addition of -a- or -ya-; general meaning 'having to do with (the basic word)':
मैत्र- 'friendship' from मित्र- 'friend'
कौरव- 'descendant of Kuru' from कुरु- 'Kuru'</td><td>-tva-
used to form neuter abstract nouns
नरत्व- 'manhood, humanity' from नर- 'man'</td></tr>
<tr><td>-tā-
used to form feminine abstract nouns
देवता- 'divinity' from देव- 'god'</td></tr>
</table>

VOCABULARY

√स्मि	(I स्मयति)	'to smile'
√नन्द्	(I नन्दति)	'to be happy, rejoice in' (+ INSTR)
√क्रुध्	(IV क्रुध्यति)	'to be angry'
√कुप्	(IV कुप्यति)	'to be angry'
√मृ	(VI म्रियति)	'to die'
√शुभ्	(I शोभति, VI शुम्भति)	'to decorate'
√कम्	(X कामयति)	'to love'

शोक- (m.)	'grief'
स्नेह- (m.)	'love, affection'
मुख्य- (ADJ)	'main, foremost' (–› मुख-)
वाक्य- (n.)	'speech; word' (–› वचन-, वाच्-)
कोप- (m.)	'anger'
काम- (m.)	'love, desire, wish'
जीवित- (n.)	'life'
दर्शन- (n.)	'sight, view'
मरण- (n.)	'death'
मर्त्य- (ADJ)	'mortal'; (m.) 'man'
पौर- (m.)	'citizen, city-dweller' (–› पुर-)
तत्त्व- (n.)	'truth' (lit. 'that-ness')
शोभन- (ADJ)	'beautiful, magnificent'
क्रोध- (m.)	'anger'
प्रमुखतः (INDC)	'facing, in front of' (+ GEN)
तत्त्वतः (INDC)	'truly, in truth'

EXERCISES

1) The following nouns and adjectives are all derived from verbal roots or nominal stems that you have already encountered. Identify the basis of each and make an educated guess what the given word could mean. (This will not always be entirely clear, yet if one encounters such words in a text, the context will provide further clues.) Note how different noun formations from the same root may have greatly overlapping meanings.
   १) पापत्व- (n.)
   २) भव-, भाव- (m.)

३) पतन- (n.)
४) पात- (m.)
५) नन्दन- (ADJ)
६) द्रव- (ADJ)
७) कन्यात्व- (n.)
८) भर-, भार- (m.)
९) नेत्र- (n.)
१०) वाद- (m.)
११) चिन्तन- (n.)
१२) सुखत्व- (n.)
१३) पातन- (n.)
१४) नयन- (n.)
१५) चर- (ADJ)
१६) प्रियत्व- (n.)
१७) जय- (m.)
१८) वदन- (n.)
१९) वर्धन- (ADJ)
२०) पालन- (n.)
२१) आनयन- (n.)
२२) पुरुषत्व- (n.)
२३) गमन- (ADJ)
२४) दर्शन- (n.)

2) Make an educated guess about the meaning of the following *vṛddhi* derivatives (which is not always wholly predictable). If you want to, cover the column containing the derivatives, look at the basic form on the left and guess what the vṛddhied forms might look like.

a)	सुहृद्-	'friend'	सौहार्द- (n.) =
b)	गुरु-	'heavy'	गौरव- (n.) =
c)	लोल-	'greedy, covetous, restless'	लौल्य- (n.) =
d)	लोक-	'world'	लौक्य- (ADJ) =
e)	उदार-	'high, noble'	औदार्य- (n.) =
f)	एक-	'one'	ऐक्य- (ADJ) =
g)	दरिद्र-	'poor'	दारिद्र्य- (*dāridrya-*) (n.) =
h)	दूत-	'messenger'	दौत्य- (n.) =

i)	पुरुश-	'man'	पौरुश- (n.) =
j)	युवन्-	'young'	यौवन- (n.) =
k)	सुभग-	'lucky, blessed'	सौभाग्य- (n.) =
l)	कवि-	'poet'	काव्य- (n.) =
m)	क्षुर-	'sharp knife, razor'	क्षौर- (n.) =
n)	केवल-	'alone, sole'	कैवल्य- (n.) =

3) **Translate into English.**

१) जीवितं सुखं भवेज्जरा च न दुःखा ।

२) देवानां दर्शनं जनाननन्दयत् ।

३) शोभनायाः कन्याया मुखं दृष्ट्वा कुमारः सुखेनास्मयत् ।

४) विप्रिया नगरे वसन्तीति चिन्तयित्वा कुमारौ वने वस्तुमैच्छताम् ।

५) नरस्य कामो नारीमनन्दयत् ।

६) मित्र बालान्क्रोधाच्छोकाच्च पालयेः ।

७) मित्र बालान्क्रोधशोकाभ्यां पालयेः ।

८) जनान्वचनैर्बोधयित्वा बुद्धो वने गत्वा सुखा भवेयुरित्यचिन्तयत् ।

९) बालाया दानानि शोभनानीत्युक्त्वा नरो ऽस्मयत् ।

१०) मित्र चिन्ताः कोपः शोकश्च हृदये न भवेयुरित्युक्त्वा नरो मित्रस्य मुखं दृष्ट्वास्मयत् ।

READINGS

Hanumān, Rāma's Monkey Helper, Introduces Himself to Sītā

सीते रामस्य दूतो ऽहं वानरो मारुतात्मजः ।
त्वद्दर्शनमभिप्रेप्सुरिह प्राप्तो विहायसा ॥

Notes: l.2 The participle प्राप्तः functions as the main verb 'I have come'.

अभिप्रेप्सु- (Adj) – 'wanting to get/find' (अभिप्रेप्सुः Nom Sg Masc)
इह (Indc) – 'here'
त्वद- (Pron) – 'you, of you' (stem form used in compounds)
मारुत-आत्मज- (m.) – 'wind-born, son of the wind (-god)'
वानर- (m.) – 'monkey'
विहायस्- (m.) – 'air' (*s*-stem; guess case of विहायसा from ending)

Mahābhārata 3.266.60

17

Hanumān Addresses Sītā and Tells Her How Rāma Has Suffered since Her Abduction

(Part 1/3, continued in Chapter 18)

स तवादर्शनादार्ये राघवः परितप्यते ।
महता ज्वलता नित्यमनलेनेवानलपर्वतः ॥ ४२ ॥
त्वत्कृते तमनिद्रा च शोकश्चिन्ता च राघवम् ।
तापयन्ति महात्मानमनलागारमिवानलाः ॥ ४३ ॥

Notes: √तप् is twice used of both a person and of an object; when talking about an object, it has its literal meaning ('to be hot'), when talking about a person, its figurative meaning ('to suffer'). **42)** स 'he' (Nom Sg Masc) refers to the subject, Rāma – split up तव अ-दर्शनाद् आर्ये (make an educated guess as to what अ-दर्शन- is) – परितप्यते (3rd Sg Pass) 'he is burned' –› 'he suffers' – split up नित्यम् अनलेन इव अनलपर्वतः. **43)** महात्मानम् (Acc Sg Masc) 'the great-souled one' (agrees with तम् and राघवम्) – split up महात्मानम् अनल-अगारम् इव अनलाः.

अनल- (m.) – 'fire'
अनल-अगार- (n.) – 'fire-house' –› 'shrine' (where the sacrificial fire is kept)
अनल-पर्वत- (m.) – 'fire-mountain', i.e. 'volcano'
अ-निद्रा- (f.) – 'sleeplessness'
आर्य- (Adj) – 'noble'
ज्वलत्- (Adj) – 'blazing' (–› Chapter 25 on Pres Act Ptc)
त- (Pron) – 'he, she, it'
√तप् (I तपति) – 'to be hot; to suffer'
त्वत्-कृते (Indc) – 'for your sake'
महत्- (Adj) – 'great'
राघव- (m.) – 'descendant of Raghu' (i.e. Rāma) (*vṛddhi* derivative)

Mahābhārata 5.33.42–3 [x]

How Not to Act

शाठ्येन मित्रं कपटेन धर्मं परोपतापेन समृद्धिभावम् ।
सुखेन विद्यां परुषेण नारीं वाञ्छन्ति ये नूनमपण्डितास्ते ॥

Notes: Note the relative structure ये… ते (translate ये first in l.1, and ते where ये stands now) – सुख- here 'ease' – the main clause does not start until नूनम् – split up नूनम् अपण्डितास् ते and supply 'are'.

अ-पण्डित- (m.) – ‘non-pundit’ –› ‘fool’
उपताप- (m.) – ‘oppression’
कपट- (m.) – ‘fraud’
नूनम् (Indc) – ‘certainly, indeed’
पर- (Pron Adj) – ‘other, another’
परुष- (n.) – ‘roughness, rough talk’
भाव- (m.) – here: ‘presence’ (–› √भू)
√वाञ्छ् (I वाञ्छति) – ‘to desire/seek to find’
विद्या- (f.) – ‘knowledge’
य… ते (Pron) – ‘(people) who… they’ (both: Nom Pl Masc)
शाठ्य- (n.) – ‘deception’ (*-ṭhy-*)
समृद्धि- (f.) – ‘wealth’

Pañcatantra 1.491

The Importance of Learning

विद्या नाम नरस्य रूपमधिकं प्रच्छन्नगुप्तं धनं
विद्या भोगकरा यशःसुखकरा विद्या गुरूणां गुरुः ।
विद्या बन्धुजनो विदेशगमने विद्या परा देवता
विद्या राजसु पूज्यते नहि धनं विद्याविहीनः पशुः ॥

Notes: Each new clause is introduced by विद्या – supply ‘is’ whenever there is no verb. **l.1** नाम here ‘indeed’ – प्रच्छन्न-गुप्त- is a *dvandva*. **l.3** You know the bases on which गमन- (n.) and देवता- (f.) are formed; make an educated guess as to their meaning. **l.4** पूज्यते ‘is honoured, worshipped’ (3rd Sg Pres Pass) – विद्याविहीनः begins new clause; translate ‘one who is… is…’.

अधिक- (Adj) – ‘additional’, here: ‘superior, extraordinary’
कर- (Adj) – ‘making, causing’
गुप्त- (Adj) – ‘hidden’
गुरु- (m.) – ‘teacher’ (गुरुः Nom Sg; गुरूणाम् Gen Pl)
धन- (n.) – ‘wealth’
नहि (Indc) – ‘(and) not’
पर- (Pron Adj) – here: ‘highest’
पशु- (m.) – ‘animal, cattle’
प्रच्छन्न- (Adj) – ‘covered, enveloped’
बन्धु- (m.) – ‘relative, relation’
भोग- (m.) – ‘enjoyment’
यशस्- (n.) – ‘fame’
राजन्- (m.) – ‘king’ (राजसु Loc Pl)
वि-देश- (m.) – ‘foreign land; abroad’
विद्या- (f.) – ‘wisdom, learning’
विहीन- (Adj) – ‘missing, lacking; without’

Nītiśataka 16 [x]

A note on the various meanings of पर- can be found in Chapter 22.

CHAPTER 18
Athematic Verbs I

Athematic Verbs: Formation

The present stems of all verbs encountered so far have had one feature in common: they end in *-a*. In grammatical terminology, this *-a* is referred to as the 'thematic' vowel. Compare Class I √भृ 'to carry' –› भर-, Class IV √हृष् 'to be excited' –› हृष्य-, Class VI √लिख् 'to write' –› लिख- and Class X √चुर् 'to steal' –› चोरय-. In addition to these four classes of 'thematic' verbs, there are six classes of 'athematic' verbs. All athematic verbs share two features: As their name suggests, their present stems do not end in the thematic vowel *-a*. More noticeably:

Athematic verbs all display **vowel gradation** (or *ablaut*) of the stem.

- The **strong stem**, which is used in the active singular forms of present and imperfect and in some imperatives (–› Chapter 24), stands in ***guṇa***.
- The **weak stem**, which is basically used everywhere else, stands in **zero grade**.

These features can be seen in the following example of a Class II verb:

Root	**1st Pl (weak)**	**1st Sg (strong)**
√*i*	*i-maḥ*	*e-mi*
'to go'	'we go'	'I go'

The 1st Pl consists of just the stem *i-* plus the ending *-maḥ*. In the 1st Sg, the ending *-mi* is added to the stem *e-*, which is the *guṇa* of the root √इ.

Like thematic verbs, the various athematic verb classes differ in what is added to the root in order to form the present tense stem:

In **Class II** verbs, endings are added directly to the root. **No** additional **affixes** are used.
Example: √इ 'to go': 1st Sg एमि 'I go', 1st Pl इमः 'we go'

In **Class III** verbs, the root is **reduplicated** (see below on 'Reduplication (Class III verbs)'). No other affixes are added. Example: √हु 'to sacrifice': 1st Sg जुहोमि, 1st Pl जुहुमः

In the remaining verb classes, the root vowel itself always remains in zero grade, but in each class a different affix is added to the root, and this affix then shows strong and weak forms:

Class V roots add the suffix ***-no-*** (strong)/***-nu-*** (weak) after the root.
Example: √आप् 'to obtain, get': 1st Sg आप्नोमि, 1st Pl आप्नुमः

The *-u-* of the 1st Du and Pl may be dropped in verbs whose roots do not end in a consonant. Thus: आप्नुवः and आप्नुमः, but from √वृ 'to cover' वृणुवः or वृण्वः and वृणुमः or वृण्मः.

Class VII roots add strong ***-na-***/weak ***-n-*** **into** the verbal root (directly before the root-final consonant).
Example: √रुध् 'to hinder': 1st Sg रुणध्मि (on *n* > *ṇ* –› Chapter 6), 1st Pl रुन्ध्मः

Class VIII roots add strong ***-o-***/weak ***-u-*** after the root.
Example: √तन् 'to stretch': 1st Sg तनोमि, 1st Pl तनुमः
The *-u-* of the 1st Du and Pl may be dropped, giving the alternatives तनुवः or तन्वः and तनुमः or तन्मः. (As most of the few existing Class VIII roots end in *-n*, they effectively look identical to Class V verbs.)

Class IX roots add the suffix ***-nā-*** in the strong forms, ***-nī-*** in weak forms whose endings begin with a consonant, and ***-n-*** in weak forms whose endings begin with a vowel (i.e. in the 3rd Pl).
Example: √वृ 'to choose': 1st Sg वृणामि (on *n* > *ṇ* –› Chapter 6), 1st Pl वृणीमः, 3rd Pl वृणन्ति

The above contains all the general information concerning athematic verbs. The table below is provided to give more illustrations of the principles outlined so far, and also to show the various patterns of internal *sandhi* that typically occur. If the amount of new forms confuses you, start by looking at Class V, which in many ways is the most straightforward athematic class.

		II	III	V		VII	VIII	IX
Class:		√इ 'to go'	√हु 'to sacrifice'	√आप् 'to reach'	√वृ 'to cover'	√रुध् 'to obstruct'	√तन् 'to stretch'	√वृ 'to choose'
Sg	1st	एमि	जुहोमि	आप्नोमि	वृणोमि	रुणध्मि	तनोमि	वृणामि
	2nd	एषि	जुहोषि	आप्नोषि	वृणोषि	रुणत्सि	तनोषि	वृणासि
	3rd	एति	जुहोति	आप्नोति	वृणोति	रुणद्धि	तनोति	वृणाति
Du	1st	इवः	जुहुवः	आप्नुवः	वृणुवः/वृण्वः	रुन्ध्वः	तनुवः/तन्वः	वृणीवः
	2nd	इथः	जुहुथः	आप्नुथः	वृणुथः	रुन्द्धः	तनुथः	वृणीथः
	3rd	इतः	जुहुतः	आप्नुतः	वृणुतः	रुन्द्धः	तनुतः	वृणीतः
Pl	1st	इमः	जुहुमः	आप्नुमः	वृणुमः/वृण्मः	रुन्ध्मः	तनुमः/तन्मः	वृणीमः
	2nd	इथ	जुहुथ	आप्नुथ	वृणुथ	रुन्द्ध	तनुथ	वृणीथ
	3rd	यन्ति	जुह्वति	आप्नुवन्ति	वृण्वन्ति	रुन्धन्ति	तन्वन्ति	वृणन्ति

The present indicative active of athematic verbs (strong forms are shaded)

Internal *Sandhi* in Athematic Verbs

- In the 2nd Sg, the *-s-* of the ending frequently changes into *ṣ* according to the *ruki* rule (–› Chapter 9). Thus, **e-si* turns into एषि, **juho-si* into जुहोषि, and so on.
- The *-n-* in the affixes in Classes V, VII and IX frequently turns into retroflex *-ṇ-* (–› Chapter 6 for the rule governing this): e.g. रुणध्मि or वृणामि. Remember that *-n-* remains unchanged when another consonant follows immediately after; hence we find weak रुन्ध्वः etc.
- In Classes II, III and VII, which do not contain a suffix after the root, internal *sandhi* affects root-final consonants in those forms whose ending begins with a stop: compare 2nd Sg रुणत्सि or 3rd Sg रुणद्धि above. As elsewhere, before the voiceless consonants *-s-* and *-t(h)-*, aspiration is lost, and palatals appear as velars. On *buddha sandhi* of voiced aspirates –› Chapter 8. Various examples of this will be discussed in the following chapter.
- Note that in front of a vowel (i.e. in the 3rd Pl), root-final *i*/*ī* and *u*/*ū* change into *y* and *v*, respectively (–› यन्ति, जुह्वति), or into *-iy-*/*-uv-* if preceded by more than one consonant (–› आप्नुवन्ति).

A Formal Irregularity

The **3rd Pl** forms add the ending ***-anti***: as the only exception, Class III does not follow this pattern and employs *-ati* instead of *-anti* (–› 3rd Pl जुह्वति above).

Reduplication (Class III Verbs)

Reduplicating a root means taking the first consonant and first vowel and adding them to the beginning of that root: of the root √तक्ष् 'to construct, fashion', for example, the reduplicated form is त-तक्ष्-. Yet there are a few irregularities involved in this process:

a) **Vowels:** long vowels are reduplicated with their short counterpart: √दा 'to give' –› reduplicated द-दा-.

b) **Consonants: aspirated consonants** are reduplicated without aspiration: धा 'to put' –› द-धा-.
Velar consonants are reduplicated as palatals: √गुप् 'to defend' –› जु-गुप्-.
h, frequently representing original aspirated velar **gh*, is reduplicated as *j*, the unaspirated palatal counterpart of *gh* (√हु 'to sacrifice' –› जु-हु-).
In **consonant clusters**, only the first consonant is repeated: √क्रम् 'to stride' –› च-क्रम्- (with palatal instead of velar). Exception: if the cluster consists of sibilant (*ś, ṣ, s*) plus stop, it is the stop that is repeated. (√स्तुभ् 'to praise' –› तु-ष्टुभ्- (with retroflex -*ṣ*- according to *ruki*, and -*t*- > -*ṭ*- after -*ṣ*-).

Reduplication also occurs in the perfect tense and even in some thematic present tense formations (e.g. √स्था 'to stand' –› present ति-ष्ठ-ति 'he stands'). In both, consonants change in the same way as in Class III verbs, but the rules for the reduplicative vowel are different, and are discussed in the relevant chapters.

THE NUTSHELL: ATHEMATIC VERBS	
Strong (*guṇa*): present and imperfect singular indicative active **Weak (zero grade)**: all others	Nothing's added in Class II. Reduplicate III: *juho/juhu*. In Class V add a *no* or a *nu*. In Class VIII it's an *o* or a *u*. *na* and *n* are added into Class VII. Class IX, last of the crew, adds *nā/nī/n*, and that should do.
Reduplication: – long vowels reduplicate short – aspirates lose aspiration – velars become palatals, *h* reduplicates as *j* – clusters: simplified	

REVIEW QUESTIONS

1) List how each athematic verb class forms its present tense stem.
2) What do we mean by 'weak' and 'strong' stems? Where are they used, respectively?
3) What is special about Class VII verbs?
4) Which verb classes have vowel gradation of the actual root vowel?
5) How does an aspirated consonant reduplicate?
6) How does a velar consonant reduplicate?
7) How does *h* reduplicate? (And perhaps you also remember: why does *h* reduplicate in this way?)
8) How do athematic verbs form the 3rd PL?
9) List three kinds of internal *sandhi* that often occur in the suffixes and endings of athematic verbs.
10) How are vowels reduplicated in the present forms of Class III verbs?

VOCABULARY

√इ	(II एति)	'to go'
√विद्	(II वेत्ति)	'to know, recognise' (–› वेद-)
√द्विष्	(II द्वेष्टि)	'to hate'
√भी	(III बिभेति)	'to fear, be afraid of (+ ABL)'
√हु	(III जुहोति)	'to pour; to sacrifice to (+ ACC)'
√आप्	(V आप्नोति)	'to get, reach'
प्र-√आप्	(V प्राप्नोति)	'to get, reach'
√वृ	(V वृणोति)	'to cover, surround, restrain'
√शक्	(V शक्नोति)	'to be strong; to be able to (+ INF)'
√भिद्	(VII भिनत्ति)	'to split'
√भुज्	(VII भुनक्ति)	'to enjoy; to eat'
√रुध्	(VII रुणद्धि)	'to obstruct'
√तन्	(VIII तनोति)	'to stretch'
√वृ	(IX वृणाति)	'to choose'
√पू	(IX पुनाति)	'to purify, cleanse' (note: *pu*-, not *pū*-!)
√बध्/बन्ध्	(IX बध्नाति)	'to bind, tie'

माम् (PRON)	'me' (ACC SG) (fully introduced in Chapter 32)

EXERCISES

1) **Identify and translate.**
Example: भरामि – 1st Sg (Pres Ind Act) of √भृ (Class I) 'to carry' –› 'I carry'

१) जुहोति
२) बिभीमः
३) वेत्सि
४) भुञ्ज्मः
५) आप्नोमि
६) तनोति
७) बुङ्क्थ
८) भिनत्सि
९) यन्ति
१०) पुनासि
११) वृणोषि
१२) वित्तः
१३) वृणुथः
१४) शक्नोति
१५) आप्नुवः
१६) पुनीथः
१७) तनुमः
१८) भुनज्मि
१९) बिभेमि
२०) वृणामि
२१) शक्नुथ
२२) विद्वः
२३) एषि
२४) जुहुतः
२५) वृणीवः

2) **Using verbs from this chapter only, give the form listed in brackets.**
Example: 'carry' (3rd Sg Pres Ind Act) –› भरति

a) 'go' (3 Sg)
b) 'be strong' (3 Pl)
c) 'fear' (3 Sg)
d) 'purify' (1 Sg)
e) 'stretch' (2 Du)

f) 'choose' (3 Sg)
g) 'sacrifice' (3 Pl)
h) 'split' (1 Sg)
i) 'cover' (3 Du)
j) 'stretch' (2 Sg)
k) 'choose' (1 Pl)
l) 'reach' (3 Sg)
m) 'go' (1 Du)
n) 'split' (3 Pl)
o) 'purify' (2 Pl)
p) 'cover' (1 Sg)
q) 'sacrifice' (2 Sg)
r) 'choose' (3 Pl)
s) 'reach' (2 Pl)
t) 'fear' (2 Du)

3) **Translate into English.**

१) पापाः पुरं दग्धुं न शक्नुवन्तीति क्षत्रिया विदन्ति ।

२) अपि जनैर्द्विष्टं क्षत्रियं वेसीति पृष्ट्वा नरो मित्रेण सहापैति ।

३) पुरमाप्तुं न शक्नुव इति बालौ चिन्तयतः ।

४) कन्या गृहमेतुं न शक्नुवन्ति बिभ्यति च ।

५) वने व्याघ्रं विदित्वा नरौ बिभीतः ।

६) पौरा ईश्वरस्य दानानि भुञ्जन्तीति कुमारो वेत्ति ।

७) अपि वने वस्तुं भुनक्षीति बाला नरमपृच्छन् ।

८) अप्यन्नं भुङ्क्थेति बालानपृच्छम् । न भुञ्ज्म इति प्रत्यवदन् । अप्यन्नं भुनक्षीति बालामपृच्छम् । अन्नं भुनज्मीति बाला प्रत्यवदत् ।

READINGS

The Reality of Things

यदशक्यं न तच्छक्यं यच्छक्यं शक्यमेव तत् ।
नोदके शकतं याति न नावो गच्छति स्थले ॥

Notes: l.1 Split up यद् अशक्यं न तद् शक्यं यद् शक्यम् – note the relative structure यद… तद् 'what… that' (twice, both Nom Sg Ntr) and supply 'is' in each clause. **l.2** Split up न उदके.

अ-शक्य- (Adj) – 'impossible'
नाव- (m.) – 'ship'
√या (II याति) – 'to go'
शकत- (n.) – 'cart'
शक्य- (Adj) – 'possible'
स्थल- (m.) – 'land'

Pañcatantra 2.30 [x]

The Sattvic Mind

प्रवृत्तिं च निवृत्तिं च कार्याकार्ये भयाभये ।
बन्धं मोक्षं च या वेत्ति बुद्धिः सा पार्थ सात्त्विकी ॥

Notes: Note the relative structure या बुद्धिः… सा 'which mind (i.e. 'the mind that')… it'. **l.1** Split up कार्य- + अ-कार्य- and भय- + अ-भय- (भय- here 'what is to be feared'); both are *dvandva* compounds.

कार्य- (n.) – 'duty; what is to be done'
नि-वृत्ति- (f.) – 'inactivity' (guess case of निवृत्तिम् from ending)
पार्थ- (m.) – 'son of Pṛthā' –› Arjuna
प्र-वृत्ति- (f.) – 'activity' (guess case of प्रवृत्तिम् from ending)
बन्ध- (m.) – 'bondage'
बुद्धि- (f.) – 'understanding', translate here as 'mind' (बुद्धिः Nom Sg)
मोक्ष- (m.) – 'liberation' (–› √मुच्)
सात्त्विक-, f. सात्विकी- (Adj) – 'sattvic, pure', i.e. the most refined of temperaments in people

Bhagavad-Gītā 18.30

Kṛṣṇa Describes His Involvement in the Human World

परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥ ८ ॥
जन्म कर्म च मे दिव्यमेवं यो वेत्ति तत्त्वतः ।
त्यक्त्वा देहं पुनर्जन्म नैति मामेति सो ऽर्जुन ॥ ९ ॥

Notes: 8) Translate the datives as 'for…' – युगे युगे 'in every age (युग-), from age to age' (*āmreḍita* compound). **9)** Note the relative structure यः… सः 'who… he' (both Nom Sg) – विद् + two Acc: 'know x (to be) y' – use 'but' to link the two finite verbs in the last line – split up नैति as न एति.

कर्मन्- (n.) – 'doing, action' (कर्म Acc Sg)
जन्मन्- (n.) – 'birth' (जन्म Acc Sg)
तत्त्वतः (Indc) – 'in truth, truly'
दिव्य- (Adj) – 'divine'
दुष्-कृत्- (Adj) – 'who does wrong; wrong-doer'
परित्राण- (n.) – 'protection'
सम्-√भू (I संभवति) – 'to come to be, to be born'
वि-नाश- (m.) – 'destruction' (–› √नश्)
सं-स्थापन- (n.) – 'setting up, establishing' (–› √स्था)
साधु- (Adj) – 'good' (साधूनाम् Gen Pl)

Bhagavad-Gītā 4.8–9

18

Hanumān Addresses Sītā and Tells Her How Rāma Has Suffered since Her Abduction
(Part 2 of 3, concluded in Chapter 19)

तवादर्शनशोकेन राघवः प्रविचाल्यते ।
महता भूमिकम्पेन महानिव शिलोच्चयः ॥ ४४ ॥
काननानि सुरम्याणि नदीप्रस्रवणानि च ।
चरन्न रतिमाप्नोति त्वामपश्यन्नृपात्मजे ॥ ४५ ॥
स त्वां मनुजशार्दूलः क्षिप्रं प्राप्स्यति राघवः ।
समित्रबान्धवं हत्वा रावणं जनकात्मजे ॥ ४६ ॥

Notes: 44) Split up तव अ-दर्शन-शोकेन – प्रविचाल्यते 'he is shaken' (passive causative of प्र वि-√चल्) – महान् 'great' (Nom Sg Masc) agrees with शिलोच्चयः. **45)** चरन् (Nom Sg Masc) + Acc 'moving through, across' governs all the Acc's in l.1 – split up त्वाम् अपश्यन् नृप-आत्मजे – अ-पश्यन् (Nom Sg Masc) 'not seeing' (for both of चरन् and अपश्यन् –› Chapter 25 on Pres Act Ptc's). **46)** स 'this' (Nom Sg Masc) agrees with मनुजशार्दूलः – प्राप्स्यति 'he will reach' (3rd Sg Fut of प्र-√आप्) – स-मित्र-बान्धव = स- (–› Chapter 15) + *dvandva* compound, agreeing with रावणम्.

आत्म-जा- (f.) – 'daughter' (lit. 'self-born')
कानन- (n.) – 'forest'
क्षिप्रम् (Indc) – 'quickly; immediately'
जनक- (m.) – Janaka (Sītā's father)
नदी-प्रस्रवण- (n.) – 'water-fall'
बान्धव- (m.) – 'relative'
भुमि-कम्प- (m.) – 'earth-quake'
मनुज-शार्दूल – (m.) – 'man-tiger, a man like a tiger, a tiger among men'
महत्- (Adj) – 'great' (महान् Nom Sg Masc)
रति- (f.) – 'pleasure' (guess case of रतिम् from ending)
राघव- (m.) – 'son of Raghu' (Rāma)
रावण- (m.) – Rāvaṇa (the king of Śri Laṅkā who had kidnapped Sītā)
शिलोच्चय- (m.) – 'mountain'
सु-रम्य- (Adj) – 'very pleasant'

Mahābhārata 5.33.44–46

CHAPTER 19
Athematic Verbs II

IMPERFECT

Athematic imperfect forms employ the augment and the same endings as thematic verbs in the imperfect; yet note that the 1st Sg and 3rd Pl include an *-a-*:

	Sg	Du	Pl
1st	*-am*	*-va*	*-ma*
2nd	*-ḥ*	*-tam*	*-ta*
3rd	*-t*	*-tām*	*-an*

Athematic secondary endings

Like athematic present forms, athematic imperfects display the strong root in the singular and the weak root everywhere else; compare the imperfect paradigm of √हु 'to sacrifice' (and note the appearance of the *guṇa* stem before a vowel in the 1st Sg):

	Sg	Du	Pl
1st	अजुहवम्	अजुहुव	अजुहुम
2nd	अजुहोः	अजुहुतम्	अजुहुत
3rd	अजुहोत्	अजुहुताम्	अजुह्वन्

√हु (III) 'to pour' in the imperfect

Sandhi

In verbs whose stem ends in a consonant (which is possible in all classes that do not add a suffix, i.e. II, III and VII), the 2nd and 3rd Sg may be difficult to recognise or tell apart: consonant clusters at the end of Sanskrit words are simplified by dropping all consonants but one (just as happens in the Nom Sg of consonant stems –› Chapter 15), and, as a consequence, both forms may be identical: see √हन् II 'to kill' below or the 2nd and 3rd Sg Impf of √रुध् VII 'to obstruct', अरुणत् (from **aruṇadh-s* and **aruṇadh-t*). The 2nd and 3rd Sg Impf of √द्विष् 'to hate' is अद्वेट्. Instead of memorising a list of forms here, it is best to remember that athematic imperfect forms whose ending is difficult to recognise are probably 2nd or 3rd Sg.

POTENTIAL

Athematic verbs do not have the potential marker *-e-* that we know from thematic verbs. Instead, the suffix *-yā-* is added to the weak stem, giving *-yām*, *-yāḥ* etc.; but note that the 3rd Pl ending is *-yuḥ*.

Class:	II	III	V	VII	VIII	IX
1st Sg	इयाम्	जुहुयाम्	सुनुयाम्	रुन्ध्याम्	तनुयाम्	वृणीयाम्
2nd Sg	इयाः	जुहुयाः	सुनुयाः	रुन्ध्याः	तनुयाः	वृणीयाः
etc.						
3rd Pl	इयुः	जुहुयुः	सुनुयुः	रुन्ध्युः	तनुयुः	वृणीयुः

Athematic present potentials

(Cf. the Reference Grammar (Appendix III) for a list of full imperfect and potential paradigms.)

NOTEWORTHY PARADIGMS

Among athematic verbs, there are a number of forms that are irregular or difficult to recognise. The following introduces the most common among them. Look over the paradigms and the brief notes above each. Depending on what you find easier, study the paradigms or the notes.

√अस् (Class II) 'to be'

The regular weak form of the root √अस् is *s-*, giving e.g. 1st Sg अस्मि, but 1st Du स्वः, 1st Pl स्मः and 3rd Pl सन्ति. This weak *s-* is also found throughout the potential, giving us स्याम्, स्याः, स्यात् etc. Throughout the imperfect paradigm, we find initial *ā-*. Notice also the 2nd Sg असि (not **as-si*) and the unexpected *-ī-* in the 2nd and 3rd Sg.

Present				Imperfect		
Sg	Du	Pl		Sg	Du	Pl
अस्मि	स्वः	स्मः	1st	आसम्	आस्व	आस्म
असि	स्थः	स्थ	2nd	आसीः	आस्तम्	आस्त
अस्ति	स्तः	सन्ति	3rd	आसीत्	आस्ताम्	आसन्

√अस् (II) 'to be' in the present and imperfect

Initial *ā-* in the imperfect is expected in the strong forms (where augmented *as-* regularly results in *ās-*), but unexpected in the weak forms (where the augment encounters the initial consonant of the weak stem *-sva*, *-stam*, *-stām* etc.).

√इ (Class II) 'to go'

Throughout the imperfect paradigm, the augment surfaces as *ai-*, the regular *vṛddhi* of *i-*. Before vowels (i.e. the 1st-Sg ending *-am* and 3rd-Pl *-an*), the *ai-* (originally **āi-*) takes its regular prevocalic shape *āy-*.

	Sg	Du	Pl
1st	आयम्	ऐव	ऐम
2nd	ऐः	ऐतम्	ऐत
3rd	ऐत्	ऐताम्	आयन्

√इ (II) 'to go' in the imperfect

√हन् (Class II) 'to kill'

Several forms must be noted here: the strong form of the stem, *han-*, is present not only throughout the singular, but also in the 1st Du and Pl. Through a development explained in Chapter 15 (cf. 'Final consonant clusters'), the 2nd and 3rd Sg Impf lose their endings and both appear as अहन्. Finally, the weak root appears as *ha-* before consonants, but as *ghn-* before vowels (3rd Pl Pres and Impf)

Present				Imperfect		
Sg	Du	Pl		Sg	Du	Pl
हन्मि	हन्वः	हन्मः	1st	अहनम्	अहन्व	अहन्म
हंसि	हथः	हथ	2nd	अहन्	अहतम्	अहत
हन्ति	हतः	घ्नन्ति	3rd	अहन्	अहताम्	अघ्नन्

√हन् (II) 'to kill' in the present and imperfect

The following is happening in the 3rd Pl forms: the initial *h-* represents original **gh-*, which regularly changed into *h-* before vowels. This change occurred both in *guṇa* **ghan-* > *han-* as well as in the zero grade before consonants (**ghṇtha* > **ghatha* > *hatha*). Yet if a vowel follows, *-n-* does not turn into *a*; thus *gh-* is not followed by a vowel and does not turn into *h*; and thus the underlying *ghn-* remains (*ghnanti, aghnan*).

√विद् (Class II) 'to know'

While regular, this verb is given here explicitly as it displays various kinds of internal *sandhi*. Note the 2nd and 3rd Sg Impf, which display the same lack of actual endings as the corresponding forms of e.g. √हन् above. A 2nd Sg अवेः is found as a more recognisable alternative form. Note also the alternative ending of the 3rd Pl Impf *-uḥ* (which regularly occurs in the perfect tense –› Chapter 27).

Present				Imperfect		
Sg	Du	Pl		Sg	Du	Pl
वेद्मि	विद्वः	विद्मः	1st	अवेदम्	अविद्व	अविद्म
वेत्सि	वित्थः	वित्थ	2nd	अवेत्/अवेः	अवित्तम्	अवित्त
वेत्ति	वित्तः	विदन्ति	3rd	अवेत्	अवित्ताम्	अविदन्/अविदुः

√विद् (II) 'to know' in the present and imperfect

√ब्रू (Class II) 'to speak'

-ī- appears in the strong forms of present and imperfect (as in *bravīmi*), with the exception of the 1st Sg Impf. In the 3rd Pl of both tenses, i.e. in prevocalic position, the weak stem surfaces as *bruv-* rather than *brū-*.

Present				Imperfect		
Sg	Du	Pl		Sg	Du	Pl
ब्रवीमि	ब्रूवः	ब्रूमः	1st	अब्रवम्	अब्रूव	अब्रूम
ब्रवीषि	ब्रूथः	ब्रूथ	2nd	अब्रवीः	अब्रूतम्	अब्रूत
ब्रवीति	ब्रूतः	ब्रुवन्ति	3rd	अब्रवीत्	अब्रूताम्	अब्रुवन्

√ब्रू (II) 'to speak' in the present and imperfect

√धा (Class III) 'to put, place' (and √दा (Class III) 'to give')

Root-final long *-ā* drops out completely in the weak forms, creating the weak stem *dh-*. In the forms where we might expect *buddha sandhi* (2nd and 3rd Du, 2nd Pl), we find regular *sandhi* instead (*dh-* becomes unvoiced and unaspirated, *d-* becomes unvoiced); the reduplicative *d-*, furthermore,

turns into aspirated *dh*-. Finally, the 3rd Pl Impf is अदधुः, using the ending we also saw in the corresponding form of √विद्. – The verb √दा (III) 'to give' also has a weak stem *d*-.

√धा 'to put'				√दा 'to give'		
Sg	Du	Pl		Sg	Du	Pl
दधामि	दध्वः	दध्मः	1st	ददामि	दद्वः	दद्मः
दधासि	धत्थः	धत्थ	2nd	ददासि	दत्थः	दत्थ
दधाति	धत्तः	दधति	3rd	ददाति	दत्तः	ददति

√धा (III) 'to put' in the present √दा (III) 'to give' in the present

√कृ (Class VIII) 'to make, do'

This verb is irregular in that it displays vowel gradation of both the root and the suffix: the strong stem is *kar-o*-, the weak *kur-u*- (*kur-v*- before vowels). Note, furthermore, that the final *-u*- of the weak stem is absent before *-v*- and *-m*- (i.e. in the 1st Du and Pl in both tenses), and throughout the potential (कुर्याम्, कुर्याः, कुर्यात् etc.).

Present				Imperfect		
Sg	Du	Pl		Sg	Du	Pl
करोमि	कुर्वः	कुर्मः	1st	अकरवम्	अकुर्व	अकुर्म
करोषि	कुरुथः	कुरुथ	2nd	अकरोः	अकुरुतम्	अकुरुत
करोति	कुरुतः	कुर्वन्ति	3rd	अकरोत्	अकुरुताम्	अकुर्वन्

√कृ (VIII) 'to make, do' in the present and imperfect

Various Verbs

- In its strong forms, √स्तु 'to praise' displays *vṛddhi* rather than expected *guṇa* (स्तौमि, स्तौषि, स्तौति; the weak forms are regular: 1st Pl स्तुमः, 3rd Pl स्तुवन्ति with *-uv*- avoiding the cluster **stv*-).
- Class II verbs whose stems end in *-ā* do not show stem gradation at all, but keep the *-ā* throughout their paradigms: √या 'to go' has e.g. 3rd Sg याति and 3rd Pl यान्ति.
- The same applies to √स्वप् (II) 'to sleep', which also displays the strong stem throughout; –› e.g. 3rd Sg स्वपिति (with an *-i*- before endings that begin with a consonant) and 3rd Pl स्वपन्ति.
- Noteworthy *sandhi* is found in √वच् 'to speak' and √द्विष् 'to hate': √वच् has a singular वग्मि, वक्षि, वक्ति; the corresponding forms of √द्विष् 'to hate' are द्वेष्मि, द्वेक्षि, द्वेष्टि.

REVIEW QUESTIONS

1) How is the potential of athematic verbs formed?
2) Which three forms does the stem of √हन् 'to kill' take across the paradigm? (And perhaps you remember: how are these related to each other/how do they come to be?)
3) What are the weak stems of √धा III 'to put, place', √दा III 'to give' and √अस् 'to be'?
4) Which formal irregularity is found in the imperfect of √अस् 'to be'?
5) What does the initial vowel of √इ 'to go' regularly appear as in the imperfect?
6) 'The strong stem of √कृ 'to do' is doubly strong, the weak one doubly weak.' Explain.

VOCABULARY

√अस्	(II अस्ति)	'to be'
√या	(II याति)	'to go'
√स्वप्	(II स्वपिति, I स्वपति)	'to sleep'
√हन्	(II हन्ति)	'to kill'
√ब्रू	(II ब्रवीति)	'to speak'
पुनर् √ब्रू		'to reply, answer'
√वच्	(II वक्ति)	'to speak, say' (–› वचन- etc.)
√स्तु	(II स्तौति)	'to praise'
√दा	(III ददाति)	'to give' ('to': + DAT, GEN or LOC)
√धा	(III दधाति)	'to place, put'
√श्रु	(V शृणोति)	'to listen, hear'
√छिद्	(VII छिनत्ति)	'to cut, cut off', *ta*-PTC छिन्न- (–› Chapter 34 on this form)
√युज्	(VII युनक्ति)	'to link, join'
√कृ	(VIII करोति)	'to do, make'
अलम्-√कृ		'to decorate, adorn'
√ग्रह्	(IX गृह्णाति *gṛhṇāti*)	'to seize, take'
√ज्ञा	(IX जानाति)	'to know, recognise' (–› ज्ञान- 'knowledge')

शरीर- (n.)	'body'
मम (PRON)	'of me, my' (GEN SG) (fully introduced in Chapter 32)

EXERCISES

1) **Translate and identify the root of each form.**
Example: अस्मि – 'I am' (√अस्). Translate potentials as 'I (etc.) would…'.

१) असि
२) अस्वपम्
३) जानीवः
४) आप्नुताम्
५) द्विष्मः
६) हथ
७) अब्रवीत्
८) अकुरुत
९) वृणुयाः
१०) धत्तः
११) स्वपिमि
१२) भिन्द्यात्
१३) आस्त
१४) कुर्मः
१५) ददामि
१६) दत्थः
१७) स्यात्
१८) स्तौषि
१९) दद्याम
२०) शृणोषि
२१) स्याम्
२२) वेत्ति
२३) करोमि
२४) स्तुथ
२५) जानाति
२६) आयन्
२७) शृणुथ
२८) स्वः
२९) पुनीयुः
३०) दधाति

३१) छिनत्सि
३२) अशक्नुत
३३) गृह्णाति
३४) अजुहोत्
३५) यावः
३६) ब्रवीमि
३७) अबिभीम
३८) घ्नन्ति
३९) विद्युः
४०) द्वेक्षि
४१) इयाम्
४२) स्याः

2) **Give the form listed in brackets, and its English meaning. Use only verbs introduced in this and the previous chapter. Example:** 'to be' (3rd Sg Pres Ind Act) –› अस्ति 'he is'

a) 'to give' (2 Sg Impf)
b) 'to know' (2 Du Pot)
c) 'to kill' (1 Sg Pres Ind)
d) 'to put' (3 Pl Pres Ind)
e) 'to hear' (3 Du Impf)
f) 'to speak' (3 Sg Pres Ind)
g) 'to praise' (1 Du Impf)
h) 'to hear' (2 Sg Impf)
i) 'to give' (1 Sg Pres Pot)
j) 'to split' (1 Pl Pres Ind)
k) 'to be' (3 Pl Impf)
l) 'to speak' (3 Pl Pres Pot)
m) 'to make' (2 Sg Pres Ind)
n) 'to seize' (1 Du Pres Pot)
o) 'to be' (1 Sg Pres Ind)
p) 'to kill' (3 Pl Impf)
q) 'to put' (2 Sg Pres Ind)
r) 'to seize' (3 Sg Impf)
s) 'to know' (2 Sg Pres Ind)
t) 'to praise' (3 Sg Pres Ind)
u) 'to make' (3 Pl Impf)

3) **Translate into English.**

१) स्वप्तुमिच्छाम इत्युक्त्वा कन्या गृहमायन् ।

२) जनाः पापं द्विष्युः शूरं च स्तुयुः ।

३) चापौ गृहीत्वा नरास्तौ (तौ 'them') दद्युः ।

४) नरा गृहे स्युर्न तु सन्तीति नारी वक्ति ।

५) अपि छिन्नं वृक्षं पश्यसीत्यपृच्छम् । न द्रष्टुं शक्नोमीति कन्या पुनरब्रवीत् ।

६) संस्तुत्य देवाञ्जुहुयातेति नरान्वदसि ।

७) शूराः क्षत्रियानघ्नन्निति जनाः परितुष्य नगरमलमकुर्वन् ।

८) अश्वं नराय दद्या इतीश्वरो दासीमवदत् । जनानां पालः सदासीदिति दासी पुनरब्रवीत् ।

९) ईश्वरस्य वचनानि नाशृणुमेति जना अवदन् ।

१०) ईश्वरो वरां दासीं स्तुत्वा दानान्यददात् ।

११) रथस्थः क्षत्रियो निधनं ज्ञात्वा न बिभेति । क्षत्रियं स्तुयाम ।

१२) हृष्टनेत्रः कुमारः कन्याया रूपं दृष्ट्वा दर्शनं प्रभां च सुखैर्वचनैरस्तौत् ।

READINGS

Kṛṣṇa Outlines the Origin of Things

मम योनिर्महद्ब्रह्म तस्मिन्गर्भं दधाम्यहम् ।
संभवः सर्वभूतानां ततो भवति भारत ॥

Notes: l.1 Read 'is' with मम… ब्रह्म – तस्मिन् 'in that' (Loc Sg Masc) begins a new clause.

गर्भ- (m.) – 'embryo, seed'
ततः (Indc) – 'from that'
ब्रह्मन्- (n.) – 'Brahman, the cosmic spirit (ब्रह्म Nom Sg)
भारत- (m.) – 'descendant of Bharata' (= Arjuna)
महत्- (Adj) – 'great' (महत् Nom Sg Ntr)
योनि- (f.) – 'womb' (योनिः Nom Sg)
सं-भव- (m.) – 'origin, birth'

Bhagavad-Gītā 14.3

19 Hanumān Addresses Sītā and Tells Her How Rāma Has Suffered since Her Abduction (Part 3 of 3)

सहितौ रामसुग्रीवावुभावकुरुतां तदा ।
समयं वालिनं हन्तुं तव चान्वेषणं तथा ॥ ४७ ॥
ततो निहत्य तरसा रामो वालिनमाहवे ।
सर्वर्क्षहरिसंघानां सुग्रीवमकरोत्पतिम् ॥ ४८ ॥
रामसुग्रीवयोरैक्यं देव्येवं समजायत (...) ॥ ४९ ॥

Notes: 47) Split up राम-सुग्रीवौ उभौ अकुरुताम् – अकुरुताम् is from √कृ – समयं and अन्वेषणं are objects of अकुरुताम्, तव is dependent on अन्वेषणं.
48) Split up सर्व-ऋक्ष-हरि-संघानाम् – ऋक्ष-हरि- 'golden monkey(s)' – √कृ + two Acc's 'to make someone something' – split up सुग्रीवम् अकरोत् पतिम्.
49) Split up देवि ('o lady!', addressing Sītā) एवं – समजायत 'it was born' (3rd Sg Impf Mid).

अन्वेषण- (n.) – 'a search'
आहव- (m.) – 'battle'
ऐक्य- (n.) – 'union, pact'
ततः (Indc) – 'then'
तदा (Indc) – 'then'
तरस्- (n.) – 'speed' (तरसा Instr Sg)
पति- (m.) – 'master, leader' (पतिम् Acc Sg)
राम- (m.) – Rāma (whose story is retold in the *Mahābhārata*)
वालिन्- (m.) – Vālin (a monkey on the opposing side); guess case of वालिनम् from ending
संघ- (m.) – 'group, community'
समय- (m.) – 'agreement'
स-हित- (Adj) – 'united'
सुग्रीव- (m.) – Sugrīva (monkey leader, on Rāma's side)
नि-√हन् (II निहन्ति) – translate like √हन्

Mahābhārata 5.33.47–49

Dharma is Your Friend

धर्म एव हतो हन्ति धर्मो रक्षति रक्षितः ।
तस्माद्धर्मो न हन्तव्यो मा नो धर्मो हतो वधीत् ॥ १ ॥
एक एव सुहृद्धर्मो निधने ऽप्यनुयाति यः ।
शरीरेण समं नाशं सर्वमन्यद्धि गच्छति ॥ २ ॥

Notes: 1) मा वधीत् – 'lest it breaks/destroys, so that it will not destroy' (on aorists like वधीत् –› Chapter 38) – नः 'us' (Acc Pl). **2)** यः 'who, which' refers back to सुहृद् (translate it as though it stood before निधने) – शरीरेण begins a new sentence – नाशं √गम् lit. 'to go towards destruction' –› 'be destroyed' *unsandhi* अन्यत् हि.

अन्य- (Pron Adj) – 'other, else' (अन्यत् NomAcc Sg Ntr)
एक- (Pron Adj) – 'one, only'
तस्मात् (Indc) – 'thus'
नाश- (m.) – 'destruction'
अनु-√या (II अनुयाति) – 'to follow'
सम- (Adj) – 'same as, together with' (+ Instr)
हन्तव्य- (Adj) – 'having to be killed': supply 'is' and translate 'it must be killed' (gerundive –› Chapter 33)

Pañcatantra 3.134

Your Choices When You Have Money

दानं भोगो नाशस्तिस्रो गतयो भवन्ति वित्तस्य ।
यो न ददाति न भुङ्क्ते तस्य तृतीया गतिर्भवति ॥

Notes: l.1 दानं here 'giving' – तिस्रः 'three' (Nom Pl Fem). **l.2** Note the relative structure यः… तस्य and the use of 'to be' + Gen – translate भुङ्क्ते as you would भुनक्ति.

गति- (f.) – 'path, way' (गतिः Nom Sg, गतयः Nom Pl)
तृतीय- (Adj) – 'third'
नाश- (m.) – 'loss, destruction'
भोग- (m.) – 'enjoyment'
वित्त- (n.) – 'wealth, possessions'

Nītiśataka 34

CHAPTER 20
Introduction to Pronouns; Pronouns I

As we have seen, how a Sanskrit noun is declined depends on the final sound of its stem. Pronouns – words such as English 'I', 'she' or 'this' – display yet another set of endings. While many of these have already been encountered in relation to other paradigms, some are unique to pronouns.

Sanskrit has personal pronouns for the first and second person (equivalent to English *I* and *you* –› Chapter 32) and the third person (English *he*/*she*/*it*, see below), demonstrative pronouns (denoting *this* or *that*, see below and –› Chapters 22, 36, 39), and a number of so-called pronominal adjectives that employ some pronoun endings (–› Chapter 22). Note that the 1st- and 3rd-person personal pronouns and demonstrative pronouns do not have a vocative: for addressing someone, the 2nd-person pronoun (त्वम् 'you') is used; त्वम्, in turn, functions as both nominative and vocative.

Furthermore, **some pronouns employ different stems within one paradigm**, which makes them more difficult to memorise. This also has the effect that the common practice of citing a nominal form by its stem (नरैः, नरम्, नरौ, for example, all have the same stem, नर-) cannot be used, and so this book cites the pronouns in question by reference to both their Nom Sg Masc and their 'stem' form used in compounds (which is often formally identical to the Nom Sg Ntr). Thus we get सः/तद्- 'he, she, it; this' and अयम्/इदम्- 'this; that' below, एषः/एतद्- 'this; that' in Chapter 22, अहम्/मत्- 'I', त्वम्/त्वत्- 'you' in Chapter 32 and असौ/अदस्- 'that' in Chapter 39.

सः/तद्- ‘HE, SHE, IT; THIS’

1) Forms

	Sg		Du		Pl			Sg	Du	Pl
	m.	n.	m.	n.	m.	n.		f.		
Nom	सः	तत्	तौ	ते	ते	तानि	Nom	सा	ते	ताः
Acc	तम्				तान्		Acc	ताम्		
Instr	तेन		ताभ्याम्		तैः		Instr	तया	ताभ्याम्	ताभिः
Dat	तस्मै				तेभ्यः		Dat	तस्यै		ताभ्यः
Abl	तस्मात्						Abl	तस्याः		
Gen	तस्य		तयोः		तेषाम्		Gen		तयोः	तासाम्
Loc	तस्मिन्				तेषु		Loc	तस्याम्		तासु

सः/तद्- ‘he/she/it; this’

Note:

– As in other paradigms, the neuter is identical to the masculine except in NomAcc; Nom and Acc Ntr are identical to each other in singular, dual and plural, respectively.

– The Sg is most different from what we have encountered so far; in the Du and Pl, the forms and endings are largely recognisable. Thus: concentrate first on memorising the Masc Sg; note the unfamiliar Loc Sg form तस्मिन्. Then study especially the other forms that are unexpected: Nom Pl ते, Gen Pl तेषाम्.

– When memorising the feminine paradigm, again focus especially on the singular. Note the various formal similarities with *ā*-stems. Do not be confused by such forms as Dat Sg Masc तस्मै vs. Dat Sg Fem तस्यै – the forms containing an *-m-* are masculine.

One final **formal peculiarity**: in front of words beginning with a consonant, the Nom Sg Masc सः appears as स, thus giving e.g. स नरः ‘this man’ (rather than *सः नरः > *सो नरः). Thus it appears as स in all environments except in front of a- (where *sandhi* leads to सो, as in सो ऽगच्छत् ‘he came’).

> The *-t* in the NomAcc Sg Ntr तत् (which is originally a *-d* turned into *-t* by external *sandhi*, and which you will re-encounter in other pronouns) is the same in origin as the final *-t* in English neuter pronouns such as *what, that* or *it*.

2) Use and Meaning

Like adjectives, pronouns have different forms for the three different genders. In order to translate a pronoun such as सः/तद्- correctly, we need to know what it refers to. The Acc Sg Masc form तम् in a sentence such as तं पश्यामि needs to be translated into English as 'I see <u>him</u>' if तम् refers to a man, but as 'I see <u>it</u>' if it refers to something grammatically masculine, but not biologically male (–› nouns such as वृक्षः 'tree').

सः/तद्- functions as both a personal pronoun (translated as 'he, she, it') and a demonstrative pronoun. Used on its own, it can be translated in either way: तं पश्यामि = 'I see this one' or 'I see him/it'. Used together with a noun, सः/तद्- is usually to be translated as 'this': e.g. स उपायः 'this approach'. Yet it is also used with names whenever they are mentioned repeatedly in a text, as in स इन्द्रः 'the Indra we know, the aforementioned Indra'. In English translation, this स can simply be omitted: स इन्द्रः is then simply 'Indra'.

अयम्/इदम्- 'THIS, THAT'

अयम्/इदम्- is a demonstrative pronoun whose meaning covers both that of English 'this' (i.e. the one here, closer, more recent) and 'that' (i.e. the one there, further away, less recent).

<table>
<tr><th></th><th colspan="6">Sg</th><th colspan="2">Du</th><th colspan="2">Pl</th><th></th><th colspan="3">Sg</th><th>Du</th><th>Pl</th></tr>
<tr><th></th><th colspan="2">m.</th><th colspan="2">n.</th><th colspan="2"></th><th colspan="2"></th><th colspan="2"></th><th></th><th colspan="3">f.</th><th></th><th></th></tr>
<tr><td>Nom</td><td colspan="2">अयम्</td><td colspan="2" rowspan="2">इदम्</td><td colspan="2" rowspan="2">इमौ</td><td rowspan="2">इमे</td><td colspan="2">इमे</td><td>Nom</td><td colspan="2">इयम्</td><td rowspan="2">इमे</td><td rowspan="2">इमाः</td></tr>
<tr><td>Acc</td><td colspan="2">इमम्</td><td colspan="2">इमे</td><td colspan="2">इमान्</td><td colspan="2">इमानि</td><td>Acc</td><td colspan="2">इमाम्</td></tr>
<tr><td>Instr</td><td colspan="4">अनेन</td><td colspan="3" rowspan="3">आभ्याम्</td><td colspan="2">एभिः</td><td>Instr</td><td colspan="2">अनया</td><td rowspan="3">आभ्याम्</td><td>आभिः</td></tr>
<tr><td>Dat</td><td colspan="4">अस्मै</td><td colspan="2" rowspan="2">एभ्यः</td><td>Dat</td><td colspan="2">अस्यै</td><td rowspan="2">आभ्यः</td></tr>
<tr><td>Abl</td><td colspan="4">अस्मात्</td><td>Abl</td><td colspan="2" rowspan="2">अस्याः</td></tr>
<tr><td>Gen</td><td colspan="4">अस्य</td><td colspan="3" rowspan="2">अनयोः</td><td colspan="2">एषाम्</td><td>Gen</td><td rowspan="2">अनयोः</td><td>आसाम्</td></tr>
<tr><td>Loc</td><td colspan="4">अस्मिन्</td><td colspan="2">एषु</td><td>Loc</td><td colspan="2">अस्याम्</td><td>आसु</td></tr>
</table>

अयम्/इदम्- 'this, that'

Note:

– Apart from the Nom and Acc (see immediately below), the forms of this pronoun are mostly the same as those of तद्-, but without the initial *t*-. Yet note the Instr Sg अनेन/अनया (not ⁺एन/⁺अया), the GenLoc Du अनयोः (not ⁺अयोः), and Instr Pl Masc (एभिः rather than ⁺एः).

– As for the Nom and Acc forms: in the singular, note that all forms except for the Acc Sg Fem end in *-am*, making them look like accusatives. Make sure you are able to recognise each form. (*-am* is added to forms that would otherwise have been very short. Note that without this addition, *im*(*-am*) and *id*(*-am*) have the same endings as तम् and तद् (> तत् through *sandhi*). The Du and Pl forms are straightforward: the endings already known from सः/तद्- are added to the stem *im*-.

THE NUTSHELL	
सः/तद्- 'he, she, it; this'	अयम्/इदम्- 'this, that'
Memorise the Sg with special care. **Noteworthy forms**: NomAcc Sg Ntr तत्; Loc Sg तस्मिन्; InstrDatAbl Du ताभ्याम् (long *tā*- even in the Masc/Ntr); Nom Pl ते, Gen Pl तेषाम्.	Memorise the NomAcc forms with special care **Other forms** are like those of सः/तद्- without the initial *t*-. **Exceptions**: Instr Sg *anena*/*anayā*, GenLoc Du *anayoḥ*; Instr Pl Masc *ebhiḥ*.
Note: सः appears as स before consonants.	

EXERCISES

1) **Give the masculine singular paradigm of** सः/तद्-.

2) **Identify the following forms.**
Example: अनया Instr Sg Fem of अयम्/इदम्- 'this, that' –› 'with/by this (woman)'
   १) तेषु
   २) तैः
   ३) ताभिः
   ४) तयोः
   ५) अस्मात्
   ६) तस्य
   ७) ते
   ८) तेषाम्
   ९) ताभ्याम्
   १०) ताम्
   ११) तम्

१२) इदम्
१३) आसु
१४) तेभ्यः
१५) अस्याम्
१६) ताः
१७) तस्याः
१८) तस्मिन्
१९) तस्याम्
२०) अस्मिन्
२१) अनेन
२२) एभ्यः
२३) आभ्यः
२४) इमे
२५) तत्
२६) आभ्याम्
२७) अनया
२८) तेन
२९) आसाम्

3) **Of the stem listed, give the form in brackets.**
   a) तद्- (Acc Pl Ntr)
   b) तद्- (Instr Du Ntr)
   c) तद्- (Loc Pl Masc)
   d) इदम्- (Loc Du Fem)
   e) इदम्- (Gen Du Ntr)
   f) इदम्- (Dat Pl Masc)
   g) इदम्- (Acc Sg Fem)
   h) तद्- (Nom Pl Masc)
   i) तद्- (Dat Du Fem)
   j) तद्- (Abl Sg Fem)
   k) तद्- (Gen Sg Masc)
   l) इदम्- (Abl Pl Ntr)

4) **Translate into English.**

१) नारी नरश्च गृहं संप्रत्यागच्छतः । सो ऽन्नं भरति सा तूदकम् ।

२) तदर्थे पुरमायम् ।

३) ते ऽश्वाः पृतनायां रथाननयन् ।

४) तत्तेन नरेण कृतम् ।

५) अपीदं तस्मै तस्यै वाकरोः ।

६) तस्मिन्देशे सुखा जना वसन्ति ।

७) एभिः पालितं पुरं दग्धुं न शक्नोमि ।

८) तास्तेनातुष्यन् ।

९) तन्न कर्तुं शक्नोमीति नरो जानाति ।

१०) अस्माद्वनात्प्रत्यागत्य कुमारो गृहं प्राविशत् ।

११) इमे भद्रा एभ्यस्तु बिभेमि।

१२) इदं गृहं न जानामि ।

READINGS

Yudhiṣṭhira Welcomes the Great Sage Nārada

तमागतमृषिं दृष्ट्वा नारदं सर्वधर्मवित् ।
सहसा पाण्डवश्रेष्ठः प्रत्युत्थायानुजैः सह ॥ १३ ॥
अभ्यवादयत्प्रीत्या विनयावनतस्तदा ।
तदर्हमासनं तस्मै संप्रदाय यथाविधि ॥ १४ ॥

Notes: All four lines make up one sentence; its main verb is अभ्यवादयत्. **13)** Split up तम् आगतम् ऋषिं – पाण्डवश्रेष्ठः (and all other NOM's) refer to Yudhiṣṭhira – प्रत्युत्थाय < प्रति-उद्-स्थाय. **14)** विनय-अवनत- 'bowing properly/as is proper'.

अनु-ज- (m.) – 'after-born' –› 'brother, younger brother'
अव-नत- (ADJ) – 'bowed, bent' (–› अव-√नम्)
आसन- (n.) – 'seat'
ऋषि- (*ṛṣi-*) (m.) – 'seer, sage'; guess case of ऋषिम् from ending
प्रीति- (f.) – 'joy' (प्रीत्या INSTR SG)
यथाविधि (INDC) – 'as is proper'
अभि-√वद् (I अभिवदति) – in causative: 'to greet, greet reverently'
तद्-अर्ह- (ADJ) – 'worthy of him, appropriate'
तदा (INDC) – 'then'
सम्-प्र-√दा (III संप्रददाति) – 'to give, offer'
नारद- (m.) – Nārada (a sage)
पाण्डव- (m.) – 'Pāṇḍava', 'son/descendant of Pāṇḍu'
विनय- (ADJ) – 'modest, proper, respectful'
श्रेष्ठ- (ADJ) – 'best'
सहसा (INDC) – 'straight away, immediately'
प्रति-उद्-√स्था (I irreg. प्रत्युत्तिष्ठति) – 'to rise, get up'

Mahābhārata 2.5.13–14 [x]

Hanumān before His Heroic Jump to Śrī Laṅkā to Find Sītā

यथा राघवनिर्मुक्तः शरः श्वसनविक्रमः ।
गच्छेत्तद्वद्गमिष्यामि लङ्कां रावणपालिताम् ॥ ३६ ॥
न हि द्रक्ष्यामि यदि तां लङ्कायां जनकात्मजाम् ।
अनेनैव हि वेगेन गमिष्यामि सुरालयम् ॥ ३७ ॥
यदि वा त्रिदिवे सीतां न द्रक्ष्यामि कृतश्रमः ।
बद्ध्वा राक्षसराजानमानयिष्यामि रावणम् ॥ ३८ ॥

Notes: 36) यथा… तद्वद् 'just like… so' – split up गच्छेत् तद्वद् गमिष्यामि – गमिष्यामि 'I will go' (1st SG FUT ACT; also in the next verse).
37) Translate यदि 'if' first in this line – द्रक्ष्यामि 'I will see' (1st SG FUT ACT; also in the next verse) – split up अनेन एव.
38) राक्षसराजानम् refers to रावणम्, which is the object of both बद्ध्वा and आनयिष्यामि ('I will bring', 1st SG FUT ACT of आ-√नी).

आत्म-जा- (f.) – 'daughter' (lit. 'self-born')
कृत-श्रम- (ADJ) – 'whose hard work is done; having done hard work'
जनक- (m.) – Janaka (Sītā's father)
त्रि-दिव- (n.) – 'heaven' (lit. the 'third' or highest heaven)
निर्-मुक्त- (ADJ) – 'released' (*ta*-PTC of निर्-√मुच्)
√बन्ध् (IX बध्नाति) – 'to bind'
राक्षस-राजन्- (m.) – 'king of the *rākṣasas* (demons)' (-राजानम् ACC SG)
राघव- (m.) – 'the son of Raghu' (Rāma)
रावण- (m.) – Rāvaṇa (the king of Śrī Laṅkā who had abducted Sītā)
लङ्का- (f.) – Śrī Laṅkā
वेग- (m.) – 'speed'
श्वसन-विक्रम- (m.) – 'whose stride is like the wind's; as fast as the wind'
सीता- (f.) – Sītā
सुर-अलय- (m.) – 'abode of the gods'

CHAPTER 21
The Future Tense; Middle and Passive Voice

THE FUTURE TENSE

The future tense has the same function as its English equivalent: it talks about things that will be. It **does not use the present stem** (as present and imperfect did), but is formed by means of:

- a verbal root in *guṇa* (–› Chapter 7 on vowel gradation)
- the future marker *-sya-* or *-iṣya-*
- primary endings (i.e. the same endings as those used in the present tense).

Compare the future of √गम् 'to go':

	Active		
	Singular	**Dual**	**Plural**
1st	गमिष्यामि	गमिष्यावः	गमिष्यामः
2nd	गमिष्यसि	गमिष्यथः	गमिष्यथ
3rd	गमिष्यति	गमिष्यतः	गमिष्यन्ति

Future active of √गम् 'to go'

The *-i-* in *-iṣya-* (with *-ṣ-* due to *ruki*; –› Chapter 6) is comparable to the *-i-* that appears in front of other suffixes that begin with a consonant (such as *-ta*, *-tvā* or *-tum*; –› Chapter 8). As in those other forms, one cannot predict which of the two suffixes (*-sya-* or *-iṣya-*) a verb takes. One may even find two futures of the same verb, such as गंस्यति and गमिष्यति 'he will go' from √गम् 'to go'.

While the future stem just described is unrelated to the present tense stem, **the future of Class X verbs and causatives** is formed by adding *-iṣya-* to the present stem minus the thematic vowel: कथयति 'he tells' –› कथयिष्यति 'he will tell'; पातयति 'he causes to fall, throws' –› पातयिष्यति 'he will cause to fall, throw'.

Where *-sya-* is used (rather than *-iṣya-*), **internal *sandhi*** results:

- Before *-s-*, stops lose any voicing and/or aspiration, and palatals become velars; after a velar, *s* turns into *ṣ* according to *ruki* (e.g. √युज् 'to join': 3rd Sg Fut Act **yoj-sya-ti* > **yok-sya-ti* > योक्ष्यति 'he will join').
- *ś* turns into *k* (also turning the following *s* into *ṣ* according to *ruki*): √विश् 'to enter' –› 3rd Sg Fut वेक्ष्यति 'he will enter'; √दृश् 'to see' –› 3rd Sg Fut द्रक्ष्यति 'he will see'.
- *h* also turns into *k:* √स्निह् 'to love' –› स्नेक्ष्यति 'he will love'.
- Rarely, *s* turns into *t*: √वस् *vas* 'to dwell' –› 3rd Sg Fut वत्स्यति 'he will dwell'.

In some verbs whose root-final consonant loses its aspiration (including *h* > *k*) through such *sandhi*, the closest preceding consonant becomes aspirated. Thus, √बुध् 'to understand' has a future भोत्स्यति, or √दह् 'to burn', धक्ष्यति. This cannot be predicted from the shape of the verbal root. Thus, remember this principle and be prepared to recognise such forms when they occur.

THE MIDDLE VOICE

1) Function

English has an active and a passive voice:

> Active: *She sees. You love. He addresses his friend.*
> Passive: *She is seen. You are loved. He is addressed by his friend.*

Sanskrit has an active, a passive and a third voice, the middle. All Sanskrit verb tenses have **separate forms for active and middle**. In the present and imperfect, there are, furthermore, separate forms for the passive (see below). Middle forms did at one point have a distinct meaning, but this **distinct meaning has been lost** in Classical Sanskrit. In the present and imperfect, middle forms need to be translated just like active forms. Outside the present and imperfect, middle forms need to be translated as either active or passive, depending on context (see section on the passive below); yet middle forms are more commonly used with active than with passive meaning.

Present and imperfect		**Everywhere else: future, perfect, aorist**
translate as active	**Active forms**	translate as active
	Middle forms	ambiguous: translate as middle or (more rarely) as passive
translate as passive	**Passive forms**	no separate passive form

Active, middle and passive forms across the tenses

Some verbs have both active and middle forms. Some have only one set of forms. Some verbs typically use one voice in one tense (e.g. just the active in the present), and the other or both voices in another tense (e.g. just the middle or both active and middle in the future). Some verbs are active or middle depending on what preverb (–› Chapter 10) they are compounded with. Whether a verb is (typically) active or (typically) middle can be seen from the 3rd-person Sg form provided with each verb in a glossary or dictionary (compare the new vocabulary at the end of this chapter).

> The slightly unimaginative name of the 'middle' voice goes back to an ancient Western grammatical term that attempted to describe what the middle was, namely a voice somewhere 'in the middle of' active and passive: while the subject of an active verb acts upon and affects others (***I** hit him*, to give a rather drastic example), the subject of a passive verb is being acted on and is thus affected by the action (***I** am hit*). A middle verb, on the other hand, would originally have been used when the subject in some way both acts and is acted upon, and thus is affected by the action. The middle voice might thus express a reflexive notion (*I see myself*), an intransitive idea (*I sleep*) or just something done for one's own sake or in one's own interest (*I sacrifice to the gods* (not on someone else's behalf, but for myself)). Ancient Indian grammatical terminology encapsulates this range of meanings by referring to the middle as आत्मनेपद 'form/word for oneself' (–› Chapter 29 on आत्मन्- 'self'), as opposed to परस्मैपद 'word/form for another' (परस्मै Dat Sg of पर- 'other' –› Chapter 22).

2) Forms

Middle forms use the same stem as their active counterparts, but a separate set of endings. The endings given below are used for both the present and the future tenses.

	Sg	Du	Pl
1st	*-e*	*-vahe*	*-mahe*
2nd	*-se*	*-(e/ā)the*	*-dhve*
3rd	*-te*	*-(e/ā)te*	*-a(n)te*

The primary middle endings

The frequent presence of final *-e*, combined with the parallels to corresponding active forms, helps recognise a middle form. Yet note that the 1st Sg ending is *-e*, not +*-āme* or similar, as one might expect given the relationship of e.g. the 2nd- or 3rd-person endings (Act *-asi* vs. Mid *-ase*, Act *-ati* vs. Mid *-ate*). Also, note *-ethe/-āthe* and *-ete/-āte* in the dual: in spite of their internal *-e-*, the endings *-ethe/-ete*, used in thematic verbs, are not potentials. *-āthe/-āte* are used in athematic verbs.

Compare the two paradigms below, conjugating the middle verb √भाष् (I) 'to say, speak' in the present and in the future.

Present				Future		
Singular	**Dual**	**Plural**		**Singular**	**Dual**	**Plural**
भाषे	भाषावहे	भाषामहे	**1st**	भाषिष्ये	भाषिष्यावहे	भाषिष्यामहे
भाषसे	भाषेथे	भाषध्वे	**2nd**	भाषिष्यसे	भाषिष्येथे	भाषिष्यध्वे
भाषते	भाषेते	भाषन्ते	**3rd**	भाषिष्यते	भाषिष्येते	भाषिष्यन्ते

√भाष् 'to say, speak' in the present and future middle

The **middle** forms of **athematic verbs** employ the same endings as thematic verbs; yet they **always use the weak stem**; –› e.g. of √हु (Class III) 2nd Sg जुहुषे, 2nd Du जुह्वाथे. (Full paradigms are provided in the Reference Grammar, Appendix III.)

Note that, according to the rules of external *sandhi*, final *-e* turns into *-a* before any word-initial vowel except *a-*: भाषत उपविशति च 'he speaks and enters'. This specific form of *sandhi* has been encountered rarely so far; be prepared to recognise it.

THE PASSIVE VOICE

1) Forms

In the present tense, the passive is formally distinct from the middle. It is formed by taking not the present stem, but the **verbal root in zero grade** (sometimes *guṇa*), adding the **passive marker *-ya-*** (*-yā-* in the 1st Du and Pl) and the **endings of the middle**. Compare the Act Sg and Pass forms of √युज् (VII) 'to link' and Mid Sg and Pass forms of √यज् (I) 'to sacrifice' (zero grade **yj* > *ij*):

Singular		Dual	Plural		Singular		Dual	Plural
Active	**Passive**	**Passive**	**Passive**		**Middle**	**Passive**	**Passive**	**Passive**
युनज्मि *'I link'*	युज्ये *'I am linked'*	युज्यावहे	युज्यामहे	**1st**	यजे *'I sacrifice'*	इज्ये *'I am sacrificed'*	इज्यावहे	इज्यामहे
युनक्षि	युज्यसे	युज्येथे	युज्यध्वे	**2nd**	यजसे	इज्यसे	इज्येथे	इज्यध्वे
युनक्ति	युज्यते	युज्येते	युज्यन्ते	**3rd**	यजते	इज्यते	इज्येते	इज्यन्ते

Present middle and active vs. passive: √युज् 'to link' and √यज् 'to sacrifice'

In the passive, if a verbal root ends in a vowel, this vowel may change before the added *-ya-*:

long *ā* usually changes to *ī*: √दा –› दीयते 'is given'
short *i* and *u* lengthen to *ī* and *ū*: √जि –› जीयते 'is conquered'; √श्रु –› श्रूयते 'is heard'
short *ṛ turns into -ri-*, but after two consonants into *-ar-*: √भृ –› भ्रियते 'is carried', but √स्मृ –› स्मर्यते 'is remembered'
long *ṝ* turns into *-īr-*, and after a labial into *-ūr-*: √तॄ –› तीर्यते 'is crossed'

Thus, if you do not recognise the verbal root in a passive verb,
try to see whether it is a known root that ends in a (different) vowel.

Some verbs use the root in *guṇa* as the basis for the passive: –› हन्यते 'is killed' or लभ्यते 'is taken'.

Passives of Class X verbs and causatives are formed by adding *-ya-* + middle endings to the root in the grade in which it appears in the active (the *-aya-* of the stem is dropped). Cf. e.g. भारयति –› भार्यते 'is caused to carry'.

2) Syntax

As was pointed out in relation to (the mostly passive) *ta*-participles, the agent of a passive verb (*by whom* an action is performed) is expressed in the instrumental case: बालो नरेण भृतः 'The child was carried by the man.' The same holds for finite passive forms: बालो नरेण भ्रियते 'The child is carried by the man.' In tenses where middle and passive have identical forms, the presence of such an agent expression in the instrumental is what helps us identify a form as passive. In sentences such as बालो नरेण द्रक्ष्यते and बालो नरं द्रक्ष्यते, the difference between नरेण in the instrumental and नरं in the accusative tells us that बालो नरेण द्रक्ष्यते must be passive 'the child will be seen by the man', while बालो नरं द्रक्ष्यते must be middle 'the child will see the man'.

Finally, note the potential confusion coming from **middle Class IV verbs**: the combination of their usual present stem (weak root plus *-ya-*, such as √हृष् 'to be excited': present stem हृष्य-) with middle endings makes them look identical to passive verbs: √मन् IV 'to think' –› मन्यते 'he thinks'.

THE NUTSHELL		
Middle voice	**Passive voice**	**Future tense**
Recognisable: frequent final *-e*. Many parallels to active endings. Uses same stem as active. Athematic verbs only use weak stem.	Distinct forms only in present: Zero-grade root + *-ya-* + middle endings. Elsewhere identical to middle.	*Guṇa* root + *-sya-*/*-iṣya-* + active or middle endings.
Memorise the endings.	**Memorise possible changes in roots ending in a vowel.**	**Memorise the *sandhi* patterns before *-s-*.**

Linguistic note: *seṭ/aniṭ*

(For those who have been wondering about the *-ta*/*-ita*, *-tvā*/*-itvā*, *-sya*/*-iṣya* etc. variants.)

As we have seen in past participles, absolutives, infinitives, and now also in future forms, an *-i-* appears after some verbal roots that end in a consonant when these are followed by a suffix that begins with a consonant. This *-i-* has no effect on the meaning of these forms, and thus e.g. the future can be formed by adding either one of *-sya-* or *-iṣya-* to the verbal root. Sanskrit grammarians 2,500 years ago had also noticed this *-i-*, and accordingly split up verbal roots into two categories that they called *seṭ* (**sa-iṭ*) 'with *i*' and *an-iṭ* 'without *i*'. The reason behind this phenomenon was identified by comparative historical linguists in the late nineteenth century: at an earlier stage in the language, there existed sounds (now referred to as *laryngeals*) that later disappeared, but that in some environments left traces of their former presence. The *-i-* is the trace that they left whenever they stood between two consonants – which was the case e.g. whenever a root that ended in a consonant plus a laryngeal was followed by a suffix that began with a consonant. Yet when those roots were followed by anything that began with a vowel (e.g. the thematic vowel), the laryngeal disappeared without a trace. Thus, e.g. √पत् 'to fly, fall' once ended in such a laryngeal, which then left a trace in such forms as *pat-i-ta-*, *pat-i-tvā, pat-i-tum* and *pat-i-ṣyati*; yet whenever the root √पत् was followed by a vowel, the laryngeal disappeared without a trace, giving us e.g. *pat-ati*. The laryngeals disappeared, and thus the presence or absence of the *-i-* appeared to be random. As a result, especially in the later language, the *-i-* may appear after roots where we now know there was no original laryngeal.

REVIEW QUESTIONS

1) How is the future tense formed?
2) What is the difference in meaning between the present active and middle?
3) In which tenses do we find passive forms? Describe the situation in the other tenses.
4) How is the middle voice formed?
5) How is the passive voice formed? What is special about vowel-final roots in this respect?

VOCABULARY

√भाष्	(I भाषते)	'to speak, say'
√लभ्	(I लभते)	'to take'
√विप्	(I वेपते)	'to tremble'

√ईक्ष्	(I ईक्षते)	'to see'
√वृत्	(I वर्तते)	'to turn; go on, proceed, advance; to be'
√द्युत्	(I द्योतते)	(*dyut*) 'to shine' (–› विद्युत्- 'lightning' (15))
√वह्	(I वहति)	transitive: 'to carry, draw'; intransitive: 'to travel, drive (in a chariot)'
√शुभ्	(I शोभति, -ते, VI शुम्भति)	'to decorate'; middle: 'to make oneself beautiful; be beautiful'
√आस्	(II आस्ते)	'to sit'
√मृ	(IV म्रियते, -ति)	'to die'
√मन्	(IV मन्यते)	'to think'
√युध्	(IV युध्यते)	'to fight'
√जन्	(IV जायते, -ति)	transitive: 'to give birth'; intransitive: 'to be born'
√लक्ष्	(X लक्षयति)	'to notice'

यत्न-, प्रयत्न- (m.)	'effort, attempt'	श्वः (INDC)	'tomorrow'
महाराज- (m.)	'great king'	कदा (INDC)	'when?'
-ज-	(IFC) 'born, one who is born (of)'		
ते (PRON)	1) NOMVOCACC DU FEM/NTR and NOM MASC PL of सः/तद्-		
	2) DATGEN SG of त्वम् 'you' –› 'to/for/of/by you' (fully introduced in Chapter 32)		

EXERCISES

1) **Give the root from which each form is derived, and translate.**
Example: भरामि – √भृ, 'I carry' (Remember that future forms are ambiguous outside the active.)
   १) मुच्यसे
   २) वेपिष्यसे
   ३) वक्ष्यसे
   ४) वर्धिष्यन्ति
   ५) वेक्ष्यामि
   ६) लप्स्यन्ते
   ७) द्रोष्यन्ति
   ८) धीयावहे
   ९) लभेथे
   १०) वर्तिष्यन्ते

११) हूयेते
१२) जुह्वाते
१३) ईक्षध्वे
१४) ईक्षिष्यावहे
१५) भीयामहे
१६) लप्स्यध्वे
१७) द्योतावहे
१८) विद्ये
१९) उह्यामहे
२०) स्तूयध्वे
२१) जनिष्यामि
२२) युध्यते
२३) म्रियध्वे
२४) अवतरिष्यसि
२५) वहिष्येथे
२६) मरिष्यते
२७) अभिभूयध्वे
२८) दीयते
२९) नीयेथे
३०) नयेथे
३१) तुष्ये
३२) लेखिष्यामः
३३) नशिष्यति
३४) जेष्यन्ति
३५) वर्त्स्यथ
३६) मरिष्येते
३७) वर्त्स्यते
३८) पालयिष्यावः
३९) भाषिष्ये
४०) भ्रियन्ते
४१) पतिष्यावः
४२) वेपे
४३) गमिष्यथः

2) **Turn the following middles and actives into passives. Example:** दधाति –› its root is √धा; in the passive, roots ending in *-ā* change that into *-ī*; add *-ya-* and middle ending –› धीयते

a) नयन्ति
b) जयसि
c) पुनीव
d) यजे
e) आप्नुवहे
f) ददामि
g) युध्यते
h) भरतः
i) कुरुथ
j) जुहुमः
k) वदति
l) अभिभवति

3) **Give the form listed in brackets and translate. $_i$ indicates a future formed with *-iṣya-*.**
Example: √भृ (3 Sg Pres Mid Act) –› भरते 'he carries'

a) √ईक्ष् (2 Pl Fut Pass)$_i$
b) √द्युत् (2 Pl Pres Mid)
c) √जि (3 Sg Pres Pass)
d) √लभ् (3 Du Pres Mid)
e) √वृत् (1 Pl Fut Mid)$_i$ (and without)
f) √वृत् (1 Pl Pres Mid)
g) √विप् (2 Sg Fut Mid)$_i$
h) √मृ (2 Du Fut Mid)$_i$
i) √जन् (1 Du Pres Mid)
j) √वह् (1 Sg Pres Pass)
k) √लक्ष् (2 Sg Fut Pass)$_i$
l) √भाष् (1 Sg Pres Mid)

4) **Translate into English.**

१) अपि सूर्यः श्वः पुनर्द्योतिष्यत इति कुमारो बालया पृष्टः।

२) ईश्वरस्य वचनानि श्रुत्वा कोपं च दृष्ट्वा जना वेपिष्यन्ते ।

३) दानानि गृहे भ्रियन्त इति लक्षयित्वा बालो ऽतुष्यत् ।

४) पापा जनान्न वेपयिष्यन्तीतीश्वरो भाषित्वा युद्धं प्रति रथेनोह्यते ।

५) कदा कुमाराः पुरं प्रत्यश्वैर्वक्ष्यन्त इति पृष्ट्वेश्वरो न्यसीदत् ।

६) पुरमाप्तुं मित्राणि च मोक्तुं शक्ष्याम इति शूरा भाषन्ते ।

७) क्षेत्रं प्रत्येष्यामः पापांश्च क्षणेन लप्स्यामह इत्युक्त्वा क्षत्रियः कुमारानपानयत् ।

८) पुरं लोकपालैः पालयिष्यत इति मत्वा जनाः सुखा भवन्ति ।

९) न चिन्तया क्रोधेन वाभिभविष्य इत्युक्त्वा क्षत्रियो युद्धमेति ।

१०) नरो भार्यायै रत्नं दास्यति ।

११) वृक्षान्नोहेव । कृत्स्नं नगरं द्रष्टुं शक्ष्याव इति बालौ भाषेते ।

१२) अपि वने स्थितं नरं नेक्षध्व इति पृष्ट्वा कुमारावश्वौ लब्ध्वापवहेते ।

१३) अश्वं युङ्ग्धा नगरं च प्रति वहेरिति नरौ बालमवदताम् । (अश्वं √युज् 'to harness a horse')

१४) युद्धे योद्धुं भद्रमस्तीति मत्वाश्वं च युक्त्वा कुमारः क्षत्रियैः सह युद्धमायात्।

१५) क्षत्रिय उग्रेण मरुता रथादपोह्यते । अवपत्य हन्यते ।

१६) नर आपदा हतः सुहृद्भिः शुच्यते ।

१७) सुखाः स्यामेति देवा जनैः पृच्छ्यन्ते ।

READINGS

Encouraging Sītā, Rāma's Wife

अलं ते शङ्कया भीरु को रामं विषहिष्यति ।
मुहूर्तादद्रक्ष्यसे राममागतं तं शुचिस्मिते ॥

Notes: ते 'your, of you' (Gen Sg 2nd-person Pron) – को begins a new sentence.

अलम् (Indc) – 'enough of, no more' (+ Instr)
क- (Pron) – 'who?'
भिरु- (Adj) – 'timid' (भिरु Voc Sg Fem)
मुहूर्तात् (Indc) – 'in a moment, soon'
शङ्का- (f.) – 'fear'
शुचि-स्मित- (Adj) – 'sweet(ly) smiling' (–› √स्मि)
वि-√सह् (I विषहति) – 'to overpower, overcome'

Mahābhārata 3.262.24

At the Beginning of the Great Battle, Saṃjaya is Introduced to the Blind King Dhṛtarāṣṭra as Guide

एष ते संजयो राजन्युद्धमेतद्वदिष्यति ।
एतस्य सर्वसंग्रामे न परोक्षं भविष्यति ॥ ९ ॥
चक्षुषा संजयो राजन्दिव्येनैव समन्वितः ।
कथयिष्यति ते युद्धं सर्वज्ञश्च भविष्यति ॥ १० ॥
प्रकाशं वाप्रकाशं वा रा त्रौ वा यदि वा दिवा ।
मनसा चिन्तितमपि सर्वं वेत्स्यति संजयः ॥ ११ ॥
नैनं शस्त्राणि छेत्स्यन्ति नैनं बाधिष्यते श्रमः ।
गावल्गणिरयं जीवन्युद्धादस्माद्विमोक्ष्यते ॥ १२ ॥

Notes: 9) एष 'this' (Nom Sg Masc) – ते 'to you' (Dat Sg) – राजन् 'o king' (Voc Sg, addressing Dhṛtarāṣṭra) – एतस्य refers to Saṃjaya, translate as '*to* him' – परोक्षं substantivised 'something/anything hidden' (Nom Sg Ntr). **10)** ते 'to you' (Dat Sg). **11)** रात्रौ 'at night', दिवा 'by day' – ignore यदि in your translation or render as 'if there is anything…'. **12)** एनम् 'him' (Acc Sg Masc). **l.2** begins new sentence – गावल्गणिः (Nom Sg Masc) 'son of Gavalgaṇa' (= Saṃjaya) – जीवन् 'living, alive' (Nom Sg Masc) –› Chapter 25 on Pres Act Ptc's – विमोक्ष्यते 3rd Sg Fut Pass of वि-√मुच् 'he will be released/will return from' (+ Abl).

अ-प्रकाश- (Adj) – 'invisible'
चक्षुस्- (n.) – 'sight' (चक्षुषा Instr Sg)
दिव्य- (Adj) – 'divine'
परोक्ष- (Adj) – 'invisible; unknown'
प्रकाश- (Adj) – 'visible'
√बाध् (I बाधते) – 'to trouble'
मनस्- (n.) – 'mind' (मनसा Instr Sg)
यदि (Indc) – 'if'
राजन्- (n.) – 'king' (राजन् Voc Sg)
शस्त्र- (n.) – 'weapon'
श्रम- (m.) – 'exhaustion'
संजय- (m.) – Saṃjaya (narrator of the battle at Kurukṣetra)
समन्वित- (Adj) – 'endowed with' (+ Instr) (–› सम्-अनु-√इ)
सर्व-ज्ञ- (Adj) – 'all-knowing'
सर्व-संग्राम- (m.) – 'entire battle'

Mahābhārata 6.2.9–12

What The Buddha Will Be like

Note: While the syntax of this text, the *Buddhacarita* or 'Life of the Buddha', is fairly straightforward, you may find the many compounds a bit tricky.

विहाय राज्यं विषयेष्वनास्थस्तीव्रैः प्रयत्नैरधिगम्य तत्त्वम् ।

जगत्ययं मोहतमो निहन्तुं ज्वलिष्यति ज्ञानमयो हि सूर्यः ॥ ६९ ॥

Notes: 69) The subject in this stanza is अय... ज्ञानमयः... सूर्यः, referring to the Buddha. **l.1** Split up विषयेषु अनास्थः तीव्रैः – अधि-√गम् 'to approach, reach'. **l.2** Split up जगति अयम् – translate the infinitive निहन्तुम् as 'in order to...'.

अन्-आस्थ- (ADJ) – 'without regard for/ attachment to' (+ LOC)
अधि-√गम् (I अधिगच्छति) – 'to reach'
√ज्वल् (I ज्वलति) – 'to burn brightly, glow'
तमस्- (n.) – 'darkness' (तमः NOM SG)
तीव्र- (ADJ) – 'severe, intense'
मय- (ADJ, IFC) – 'made of, consisting of'
मोह- (m.) – 'delusion, confusion'
राज्य- (n.) – 'royal power'
विषय- (m.) – here: 'sensual/sense-based pleasure'
नि-√हन् (II निहन्ति) – translate like √हन्
वि-√हा (III विजहाति) – 'to leave behind'

दुःखार्णवाद्व्याधिविकीर्णफेनज्जरातरङ्गान्मरणोग्रवेगात् ।

उत्तारयिष्यत्ययमुह्यमानमार्तं जगज्ज्ञानमहाप्लवेन ॥ ७० ॥

70) l.1 Split up दुःख-अर्णवाद् व्याधि-विकीर्ण-फेनाज् जरा-तरङ्गान् मरण-उग्र-वेगात् – the last three of these are *bahuvrīhis*. **l.2** Split up उत्तारयिष्यति अयम् उह्यमानम् आर्तं – उत्तारयिष्यति FUT CAUS of उद्-√तॄ – उह्यमान- PRES PASS PTC of √वह्.

अर्णव- (m.) – 'sea, flood'
आर्त- (ADJ) – 'suffering, oppressed'
तरङ्ग- (m.) – 'wave'
उद्-√तॄ (I उत्तरति) – 'to emerge from' (+ ABL)
प्लव- (m./n.) – 'boat'
फेन- (m.) – 'foam'
विकीर्ण- (ADJ) – 'filled with'
वेग- (m.) – 'flood, current'
व्याधि- (m.) – 'disease, sickness'

प्रज्ञाम्बुवेगां स्थिरशीलवप्रां समाधिशीतां व्रतचक्रवाकाम् ।

अस्योत्तमां धर्मनदीं प्रवृत्तां तृष्णार्दितः पास्यति जीवलोकः ॥ ७१ ॥

71) Subject and main verb once again come at the end of the stanza (तृष्णार्दितः पास्यति जीवलोकः) – the direct object of the verb is धर्म-नदीम्, all other Acc Sg Fem forms (many of which are *bahu-vrīhis*) agree with it and describe it. **l.1** समाधि-शीत- 'cool through mental focus' – व्रत-चक्रवाक- 'whose Cakravāka birds are vows'. **l.2** अस्य is dependent on प्रवृत्तां; translate as 'emanating *from* him'.

अम्बु- (n.) – 'water'
अर्दित- (Adj) – 'affected, tormented'
उत्तम- (Pron Adj) – 'highest, utmost'
चक्रवाक- (m.) – 'Cakravāka bird' (a kind of waterfowl; known for their mournful night-time cries, which they supposedly emit because they are separated from their partner and miss them)
जीव- (m.) – 'living being'
तृष्णा- (f.) – 'thirst'
प्र-वृत्त- (Adj) – 'flowing forth, emanating'
√पा (I irreg. पिबति) – 'to drink'
वप्र- (m./n.) – '(river-)bank'
वेग- (m.) – 'stream, flood, current'
व्रत- (n.) – 'wish, vow'
शीत- (Adj) – 'cool, calm'
शील- (n.) – 'custom, (moral) discipline'
समाधि- (m.) – '(mental) concentration, attention'
स्थिर- (Adj) – 'solid, hard'

दुःखार्दितेभ्यो विषयावृतेभ्यः संसारकान्तारपथस्थितेभ्यः ।
आख्यास्यति ह्येष विमोक्षमार्गं मार्गप्रनष्टेभ्य इवाध्वगेभ्यः ॥ ७२ ॥

72) The basic structure is एष (the Buddha)…आख्यास्यति (both l.2) + Dat. **l.1** split up संसार-कान्तार-पथ-स्थितेभ्यः – स्थित- 'standing on' here in the sense of 'walking on, finding themselves on'. **l.2** मार्ग-प्रनष्ट- 'whose path is destroyed, who have lost their way, are lost'.

अध्व-ग- (m.) – 'traveller'
आवृत- (Adj) – enclosed, surrounded' (*ta*-Ptc of आ-√वृत्)
कान्तार- (m./n.) – 'a large wood, wilderness'
आ-√ख्या (I आख्याति) – 'to communicate, announce to' (+ Dat)
पथ- (m.) – 'path'
मार्ग- (m.) – 'road, path'
वि-मोक्ष- (m.) – 'release, deliverance' (√मुच्)
विषय- (m.) – 'sensual/sense-based pleasures'
संसार- (m.) – '*saṃsāra*' (the circle of birth, life, death and rebirth)

Buddhacarita 1.69–72

21 Rāvaṇa, the King of the Demons, Laments His Fate and Wonders about His Future

ततः प्ररुदितो राजा रक्षसां हतबान्धवः ।
किं करिष्यामि राज्येन सीतया किं करिष्यते ॥ १ ॥

अतिकाये हते वीरे प्रोत्सहिष्ये न जीवितुम् ।
ह्रेपयिष्यति कः शत्रून्केन जायिष्यते यमः ॥ २ ॥

अतिकायाद्विना पाशं को वा छेत्स्यति वारुणम् ।
रावणं मंस्यते को वा स्वयंभूः कस्य तोक्ष्यति ॥ ३॥

श्लाघिष्ये केन को बन्धून्नेष्यत्युन्नतिमुन्नतः ।
कः प्रेष्यति पितॄन्काले कृत्वा कत्थिष्यते न कः ॥ ४ ॥

उद्यंस्यति हरिर्वज्रं विचरिष्यति निर्भयः ।
भोक्ष्यते यज्ञभागांश्च शूरमानं च वक्ष्यति ॥ ५ ॥

1) प्ररुदितो functions as the main verb – राजा रक्षसां 'king (Nom Sg) of the demons' = Rāvaṇa. **l.2** सीतया begins a new question.
2) Translate अतिकाये हते वीरे as 'with the hero Atikāya slain, now that A. is slain' (locative absolute –› Chapter 36). **l.2** ह्रेपयिष्यति Fut Caus of √ह्री 'to be ashamed' – शत्रु- (m.) 'enemy' (guess case of शत्रून् from ending).
3) विना + Abl here 'except' – the noose was Varuṇa's way of capturing offenders. **l.2** begins a new sentence; translate को वा first – √मन् here 'to think highly of' (+ Acc) – स्वयंभूः begins a new sentence – कस्य is dependent on तोक्ष्यति (–› √तुष्).
4) **l.2** पितॄन् Acc Pl of पितृ- 'father'; here 'forefather, ancestor' – कृत्वा begins a new clause (translate as 'having acted').
5) शूर-मान- (m.) 'a hero's view/perspective'.

अतिकाय- (m.) – Atikāya (son of Rāvaṇa)
उन्नत- (Adj) – 'glorious, noble'
उन्नति- (f.) – 'prosperity, glory' (उन्नतिम् Acc Sg)
क- (Pron) – 'who'
√कत्थ् (I कत्थते) – 'to boast'
वि-√चर् (I विचरति) – 'to walk, move about'
ततः (Indc) – 'then'
निर्-भय- (Adj) – 'fearless, without fear'
पाश- (m.) – 'noose'
√प्री (IX प्रिणाति) – 'to please; praise'
बन्धु- (m.) – 'relative' (guess case of बन्धून् from ending)
भाग- (m.) – 'portion, share'
प्र-√रुद् (II प्ररोदिति) – 'to weep, to lament'
उद्-√यम् (I उद्यच्छति) – 'to raise up'
यम- (m.) – Yama (the god of death)
राज्य- (n.) – 'kingdom'
रावण- (m.) – Rāvaṇa (the king of the demons)
वज्र- (m./n.) – 'thunderbolt'
वारुण- (m.) – 'belonging to Varuṇa (वरुण-, the god of the waters)'
√श्लाघ्- (I श्लाघते) – 'to praise'
प्र-उद्-√सह् (I प्रोत्सहते) – 'to bear to, plan to' (+ Inf)
सीता- (f.) – Sītā (Rāma's wife)
स्वयं-भू- (m.) – 'the self-existent one' –› Brahman, the cosmic spirit
हरि- (m.) – 'Indra' (lit. 'the golden one') (हरिः Nom Sg)

Bhaṭṭikāvya 16.1–5

CHAPTER 22
More Participles; Pronouns II

MIDDLE AND PASSIVE PARTICIPLES OF PRESENT AND FUTURE

The **present middle participle** of a verb is formed by taking the present stem and adding the suffix *-māna-* in the case of a thematic verb, or the weak present stem and adding *-āna-* in the case of an athematic verb. Present middle participles decline as regular *a-*/*ā*-stems. For example:

√द्युत् 'to shine' (Class I MID), present stem द्योत- –› द्योतमान- 'shining'
(-मानः (MASC), -माना (FEM), मानम् (NTR))
√भुज् 'to enjoy' (Class VII), weak present stem भुञ्ज्- –› भुञ्जान- 'enjoying'

A noteworthy formal exception is the present middle participle of √आस् 'to sit', which is आसीन- rather than the expected *आसान-.

As is the case with finite passive verb forms, the **present passive participle** is formed by adding the middle suffix to the passive stem (root in zero grade (with possible changes –› Chapter 21) + *-ya-*):

√नी 'to lead' –› नीयमान- 'being led'
√ईक्ष् 'to see' –› ईक्ष्यमान- 'being seen'
√श्रु 'to listen, hear' –› श्रूयमान- 'being listened to, heard'
√दा 'to give' –› दीयमान- 'being given'

Note that passive forms are always thematic (the passive marker *-ya-* ends in the thematic vowel *-a*), hence all present passive participles employ the thematic suffix *-māna-*. Like the *ta*-participles encountered in Chapter 8, these participles are adjectives, agreeing with the noun they refer to in case, number and gender. In English, they may sometimes be translated as *running, being seen* etc., but frequently are better rendered by means of a subordinate clause (see below).

Future middle and passive participles (which are identical to one another, as discussed in Chapter 21) are formed by adding the suffix *-māna-* to the future stem (which ends in an *-a-*, hence only the thematic participle suffix is employed).

–› Chapter 8 for an introduction to participle usages (attributive, substantivised and in place of a finite verb).

Examples: **Present middle:** बाला नार्या भाषमनायाः वचनानि शृणोति
'The girl listens to the words of the speaking woman/of the woman who is speaking.'
Present passive: ततः सर्वेभिः पूज्यमान आगच्छत्
'Then came the one/the man who was worshipped by all.'
Future middle: सेनां पृतनायां योत्स्यमानां वेत्ति
'He knows/recognises the army that is about to fight in the battle.'

Note that in English the suffix *-ing* can have one of two functions: it can be added to verbal stems either to form present active participles (e.g. running as in *running water* or *I am running*) or to form abstract nouns/gerunds such as *running* as in *I like running* or *Running is good for you*. This formal identity in English sometimes causes confusion to Sanskrit learners; yet the different meaning/functions of the two Sanskrit forms should be enough to keep them apart.

PRONOUNS II: MORE THIRD-PERSON PRONOUNS

There are a number of pronouns that are declined exactly like सः/तद्- (Chapter 20):

- एषः/एतद्- is a demonstrative pronoun meaning 'this' or 'that'. It is formed by adding *e-* before the forms of सः/तद्-. Initial *s-* is turned into *ṣ-* according to the *ruki* rule (NOM SG MASC एषः, NOM SG FEM एषा; but unaffected ACC SG MASC एतम्, NOMACC NTR SG एतद् etc.). एषः/एतद्- has a stronger demonstrative meaning than सः/तद्-, which can be used to mean just 'he' etc.; yet in their demonstrative function, the two overlap.
- य- (in compounds: यद्-) is the relative pronoun. It has only one stem (*ya-*); its endings are exactly like those of सः/तद्-. Its use is explained in Chapter 23.
- क- (in compounds: किम्-) is the question pronoun meaning 'who? what? which?' It has only one stem (*ka-*) and its endings are exactly like those of सः/तद्- with the exception of the NOMACC SG NTR, which is not *कद्, but किम् 'what?' (which can also mean 'why?'). This pronoun can be used on its own (e.g. कं पश्यसि 'Whom do you see?') or together with a noun (e.g. कं नरं पश्यसि 'Which man do you see?').
- अन्य- 'other' (in compounds: अन्य- or, rarely, अन्यद्-) declines exactly like सः/तद्-.

Some examples of compounds that include these pronouns are तत्पुरुष- 'his servant', कदर्थ- (ADJ) 'for what purpose?' and यत्कुल- (ADJ) 'of which family'.

PRONOMINAL ADJECTIVES

A number of adjectives that are similar to pronouns in their meaning also have pronominal inflection. They are thus called *pronominal adjectives*.

- सर्व- 'all', विश्व- 'all', स्व- 'one's own' and एक- 'one, single' all have a regular NomAcc Sg Ntr (सर्वम् etc., not *सर्वद्), but otherwise have the same endings as स:/तद्- (e.g. Nom Pl Masc सर्वे/विश्वे or Gen Pl सर्वेषाम्). This also usually applies to पर- 'distant, other' and पूर्व- 'prior, first', yet these can also be found with regular adjectival (*a*- and *ā*-stem) endings.
- There are various combinations of a pronominal or also prepositional stem plus a comparative or superlative suffix that may decline like pronouns or like regular *a*-/*ā*-stem adjectives. These include such words as कतर- 'which (of two)?', अन्यतर- 'either of two; other', उत्तम- 'highest, most superior' (from उद्- 'up') etc.

> How are any of the adjectives above 'similar to pronouns in their meaning'? Think of adjectives such as 'big', 'hot' or 'funny'. They all convey a certain quality. Pronouns such as 'this' or 'that', on the other hand, do not. They simply point or refer to someone or something, without actually describing any qualities or characteristics. Adjectives like 'other' or 'prior' also do not convey any actual qualities, but instead relate one thing to another ('this one' vs. 'the other one', 'the latter' vs. 'the former' etc.). In a nutshell: if an adjective does not convey any actual qualities, do not be surprised if it declines like a pronoun. Be prepared to recognise those pronominal forms.

LEXICAL NOTE: पर-

पर- basically means 'removed, far' (the words पर- and English 'far' are related). From this basis, several rather specialised and perhaps unexpected meanings have developed. The idea of 'far' is found not just with spatial, but also temporal, meaning; पर- may thus mean 'long ago, ancient', but also 'future', and from that 'later, next, following'. It is also used in the abstract sense of 'exceeding, much, more than' and both 'better' and 'worse', or simply 'other'. Something noticeably far may indeed be the furthest; and so, पर- may also mean 'final, last', or, in its abstract notion, 'best, supreme, highest'. Finally, as something or someone far away or 'other' is less likely to be on your side, पर- may mean 'opposite, adverse, hostile' or 'foreign'.

The trick to correctly interpreting (and thus translating) any given instance of a form of पर- is to be aware both of its basic meaning and the fact that this basic meaning is interpreted widely; and then to decide which nuance and thus translation of it fits a given context. This is generally a good approach in translation, and you have probably already done so without noticing it in the case of

words with a smaller range of meaning – think, for example, of how you decide whether फल- literally refers to a fruit, or to the fruit of an action, i.e. any kind of result, or whether √नम् is used to mean 'to bow' (of people) or 'to bend' (of things), and so on.

VOCABULARY

एषः/एतद्- (PRON)	'this; that'
य- (PRON)	'who, what, which' (relative pronoun –› Chapter 23 for details)
क- (PRON)	question pronoun: 'who? what?'
अन्य- (PRON)	'(an)other'
सर्व- (PRON ADJ)	'all, every, entire; (with negation) any'
विश्व- (PRON ADJ)	'all, every, entire; (with negation) any'
स्व- (PRON ADJ)	'one's own' (my own, your own etc.)
स्वक- (ADJ)	'one's own' (my own, your own, etc.) (regular declension)
एक- (PRON ADJ)	'one, single; only'; PL: 'ones, some'
पर- (PRON ADJ)	'far; other; hostile' (see note above)
पूर्व- (PRON ADJ)	'prior, earlier; first'
कतर- (PRON or PRON ADJ)	'which (of two)?'
उत्तम- (PRON or PRON ADJ)	'highest' (lit. 'up-most', **ud-tama-*)
उत्तर- (PRON or PRON ADJ)	'later; superior, higher' (**ud-tara-*)

RECOMMENDED REVIEW

Go over Chapter 21 again to remind yourself how verbal stems may change when used in the passive voice. Go over Chapter 20 to remind yourself of the declension of सः/तद्-.

EXERCISES

1) **Translate into Sanskrit, using either middle or passive present participles in each expression.**
   Example: नारी भाषमाना 'the woman who speaks'
   a) the man who sees (use √ईक्ष्)
   b) among the growing trees
   c) for the happy children (use √नन्द्)
   d) the men who are being fought

e) the fighting men
f) through the reward that is being given
g) from the smiling girl
h) the voice that is heard
i) with the girls being praised (use √स्तु)
j) the city that is being seen
k) women sitting in the house
l) of the two boys that are being spoken to
m) of worshipping men (use √यज्)
n) of the worshipped gods
o) for the man being honoured (use √पूज्)

2) **Give the forms specified in brackets. If there are two possibilities (pronominal and adjectival), give both.**
a) अन्य- (Nom Sg Ntr)
b) उत्तम- (Gen Sg Fem)
c) एषः/एतद्- (Loc Du Ntr)
d) सर्व- (Nom Pl Masc)
e) एक- (Loc Sg Masc)
f) विश्व- (Nom Du Fem)
g) य- (Dat Sg Fem)
h) क- (Nom Pl Masc)
i) कतर- (Acc Sg Masc)
j) क- (Nom Sg Fem)
k) विश्व- (Nom Du Ntr)
l) य- (Nom Pl Masc)
m) पूर्व- (Dat Du Masc)
n) एक- (Acc Sg Ntr)
o) सर्व- (Acc Sg Fem)
p) एषः/एतद्- (Gen Pl Masc)
q) अन्यतर- (Gen Sg Ntr)
r) पर- (Dat Sg Masc)
s) अन्य- (Instr Sg Fem)
t) कतर- (Nom Du Fem)
u) विश्व- (Gen Pl Ntr)
v) य- (Acc Sg Ntr)

w) एषः/एतद्- (Nom Sg Fem)
x) स्व- (Instr Sg Masc)
y) पूर्व- (Abl Sg Fem)
z) सर्व- (Gen Pl Fem)
aa) अन्य- (Instr Du Fem)
bb) उत्तम- (Acc Sg Ntr)
cc) स्व- (Loc Pl Masc)
dd) एक- (Abl Sg Ntr)
ee) पूर्व- (Nom Pl Masc)
ff) विश्व- (Acc Sg Fem)
gg) उत्तम- (Loc Sg Fem)
hh) य- (Abl Sg Fem)
ii) स्व- (Loc Du Masc)
jj) पर- (Gen Pl Masc)
kk) कतर- (Acc Sg Ntr)
ll) अन्य- (Nom Pl Masc)
mm) क- (Dat Pl Masc)

3) **Review exercise: translate, and give the gender of nouns, and the class and 3rd Sg Pres Act Ind of all verbal roots. Examples:** नर- – 'man' (m.); √भृ – 'to carry' (I भरति)

१) उदक-
२) √शुभ्
३) √क्रुध्
४) प्रमुखतः
५) आपद्-
६) तीर-
७) शोक-
८) हृद्-
९) √लभ्
१०) क्षणेन
११) गण-
१२) अद्य
१३) इह
१४) √कुप्

१५) समुद्र-
१६) √नन्द्
१७) अर्थे
१८) प्र-√आप्
१९) आश्रम-
२०) √आस्
२१) तत्त्वतः
२२) √रुह्
२३) नेत्र-
२४) वाक्य-

4) **Translate into English.**

१) सर्वे पौरा नद्यां प्रवेष्टुमैच्छन् ।

२) अहं पूर्व इति बालो हृष्यमाणो ऽब्रवीत् ।

३) अपि तौ वृक्षौ पश्यसीति पृष्ट एकं वृक्षं पश्याम्यन्यं तु न पश्यामीति पुनरब्रवीत् ।

४) कुमारं युद्धे हतं परिशुच्यान्ये वीरा एतस्मिन्देशे न सन्तीति नृपो मन्यते।

५) सर्वेषां देवानामुत्तमो ऽसीति बालो भाषते ।

६) स्वे मुखे अलंकृत्य स्त्रियौ नगरीं गन्तुमैच्छताम् ।

७) किं विद्युतो बिभेषि । सर्वं दग्धुं शक्नोति ।

८) विश्वे परां सेनामभिद्रोतुमिच्छामः ।

९) तस्याः सुन्दर्या नार्या मुखं द्रष्टुं न शक्ष्यामीति कुमारो ऽवदत् । सर्वामाशां त्यक्त्वापगन्तुं वृणीते ।

१०) स्वान्मरणान्न बिभेमि सुहृदो मरणात्त्वतिबिभेमि ।

११) शोभमाना नारी स्मयमानात्कुमारात्फलमाहरते ।

१२) अन्येषामन्नं भोक्तुं नार्हसि स्वकं तु ।

READINGS

The Problem with Mortality

दाराः पुत्राः शयनमशनं भूषनाच्छादने वा
यच्चेदृक्षं पुमभिलषितं तेषु माशब्दिकः कः ।
किं त्वेतेषां भवति नियमः सेवने को ऽपि को ऽपि
द्वेषस्तस्मिन्नपि यदि भवेत्तत्र वक्ता कृतान्तः ॥

Notes: l.2 Split up यत् च ईदृक्षं – पुम्- stem form of पुंस्-/पुमांस्- 'man' (–› Chapter 40) – तेषु refers to all the things that precede; read a colon/dash before it and supply 'is'. **l.3** begins a new sentence –, किं तु 'but' – को ऽपि को ऽपि 'just a certain bit of' (lit. 'something something'). **l.4** तस्मिन्नपि –› तस्मिन् अपि – वक्ता lit. 'speaker' (Nom Sg Masc), here 'the one who has a say in sth.'.

अशन- (n.) – 'eating; food'
आच्छादन- (n.) – 'clothing'
ईदृक्ष- (Adj) – 'of such a kind, such'
कृत-अन्त- (m.) – 'death'
दार- (m., usually in the Pl) – 'woman, wife'
द्वेष- (m.) – 'hatred, dislike' (towards: + Loc)
नियम- (m.) – 'limitation'
भूषन- (n.) – 'adornment, jewellery; nice things'
मा-शब्दिक- (Adj) – '"no!"-saying'
अभि-√लष् (I अभिलषति) – 'to desire, wish'
शयन- (n.) – 'sleep; bed'
सेवन- (n.) – 'indulgence, enjoyment'

Śāntivilāsaḥ 32

True Birth

परिवर्तिनि संसारे मृतः को वा न जायते ।
स जातो येन जातेन याति वंशः समुन्नतिम् ॥

Notes: l.1 वा marks sentence as a question. **l.2** Translate स जातो as 'he is [truly/really] born' – Sanskrit idiom 'go towards a quality' –› 'become that quality' (see Note in Chapter 9).

जात- (n.) – 'birth'
परि-वर्तिन्- (Adj) – 'turning' (परि-वर्तिनि Loc Sg Masc)
वंश- (m.) – 'family, lineage'
संसार- (m.) – '*saṃsāra*' (the circle of birth, life, death and rebirth)
समुन्नति- (f.) – 'eminence' (guess case of समुन्नतिम् from ending)

Nītiśataka 24

Indra's Wife Travels Far to Reach Her Husband

ततस्तां प्रहितां देवीमिन्द्राणी समन्वगच्छत् ।
देवारण्यान्यतिक्रम्य पर्वतांश्च बहूंस्ततः ॥ ६ ॥
हिमवन्तमतिक्रम्य उत्तरं पार्श्वमागच्छत् ।
समुद्रं च समासाद्य बहुयोजनविस्तृतम् ॥ ७ ॥

आसीदन्महाद्वीपं नानाद्रुमलतावृतम् ।
तत्रापश्यत्सरो दिव्यं नानाशकुनिभिर्वृतम् ॥ ७ ॥
तत्र दिव्यानि पद्मानि पञ्चवर्णानि भारत ।
षट्पदैरुपगीतानि प्रफुल्लानि सहस्रशः ॥ ९ ॥

Notes: 6) l.1 तां प्रहितां देवीम् refers to the goddess who had been guiding Indrāṇī. **l.2** begins a new sentence – देव- here used as an adjective 'divine'.
7) l.1 At the border between two *pādas* (–› 'Sanskrit metre: a brief introduction', p. 375–7 in Appendix II), there is sometimes no *sandhi*, as here between अतिक्रम्य and उत्तरं – उत्तर- 'upper' here means 'northern'. **l.2** begins a new sentence – समासाद्य causative absolutive of आ-√सद्, translate as 'having reached'.
8) l.1 आसीदत् –› आ-√सद् – split up नाना-द्रुम-लता-आवृतम्. **l.2** वृत- 'covered'.
9) Supply 'she saw' from the previous line as the main verb.

अरण्य- (n.) – 'forest'
आवृतम् (Adj) – 'covered' (*ta*-Ptc of आ-√वृ (V))
इन्द्राणी- (f.) – Indra's wife, Indrāṇi (also called Śacī)
उपगीत- (Adj) – 'sung, celebrated' (*ta*-Ptc of √गी/गै)
अति-√क्रम् (I अतिक्रमति) – 'to cross, pass'
सम्-अनु-√गम् (I समनुगच्छति) – 'to go after, follow'
ततः (Indc) – 'then'
दिव्य- (Adj) – 'divine, heavenly'
द्रुम- (m.) – 'tree'
द्वीप- (m.) – 'island'
नाना- (Adj) – 'different, various' (form used in compounds)
पञ्च- (Num) – 'five'
पद्म- (n.) – 'lotus'
पर्वत- (m.) – 'mountain'
पार्श्व- (n.) – 'face, side (of a mountain)'
प्रफुल्ल- (Adj) – 'blooming, in bloom'
प्र-हित- (Adj) – 'having left, gone ahead' (*ta*-Ptc of प्र-√धा)
बहु- (Adj) – 'many' (guess case of बहून् in l.3 from ending and context)
भारत- (m.) – 'descendant of Bharata' (mythical founder of India)
योजन- (n.) – 'league' (probably equal to around 9 miles)
लता- (f.) – 'creeper, vine'
वर्ण- (m.) – 'colour'
विस्तृत- (Adj) – 'stretched out, covering' (*ta*-participle of वि-√स्तृ)
शकुनि- (m.) – 'bird'
षट्-पद- (m.) – 'bee' (lit. 'six-footed')
(सम्-)आ-√सद् (I (सम्-)आसीदति) – 'to reach'
समुद्र- (m.) – 'ocean'
सरस्- (n.) –'lake'
सहस्रशः (Indc) – 'by/in the thousands'वि-√स्तृ (IX विस्तृणाति) – 'to cross, cover'
हिमवत्- (m.) – the Himalayas (हिमवन्तम् Acc Sg)

Mahābhārata 5.14.6–9 [x]

What the Buddha Will be Like (contd)

विदह्यमानाय जनाय लोके रागाग्निनायं विषयेन्धनेन ।

प्रह्लादमाधास्यति धर्मवृष्ट्या वृष्ट्या महामेघ इवातपान्ते ॥ ७३ ॥

Notes: 73) The datives at the beginning of the stanza are the beneficiaries of the main verb. **1.1** Split up राग-अग्निना अयं – अयं 'he' (= the Buddha) is the subject.

अग्नि- (m.) – 'fire' (अग्निना Instr Sg)
आतप- (m.) – 'heat; summer heat; summer'
इन्धन- (n.) – 'kindling, fuel'
वि-√दह् (I विदहति) – translate like √दह्
आ-√धा (III आदधाति) – 'to put on, impress on, give to' (+ Dat)
मेघ- (m.) – 'cloud'
प्रह्लाद- (m.) – 'delight, happiness'
राग- (m.) – 'passion'
विषय- (m.) – 'sensual/sense-based pleasures'
वृष्टि- (f.) – 'rain' (वृष्ट्या Instr Sg)

तृष्णार्गलं मोहतमःकपाटं द्वारं प्रजानामपयानहेतोः ।

विपाटयिष्यत्ययमुत्तमेन सद्धर्मताडेन दुरासदेन ॥ ७४ ॥

74) Main verb and subject are विपाटयिष्यति अयं (l.2) – the object of the verb is द्वारं, with which the other Acc Sg Ntr forms agree. **l.1** मोहतमःकपाटं is a *dvandva* within a *bahuvrīhi* – प्रजानाम् (translate here as 'creatures' or 'people') is dependent on अपयान-हेतोः.

अर्गल- (m./n.) – '(door-)bolt'
अप-यान- (n.) – 'escape'
कपाट- (m.) – 'a (door) panel'
तमस्- (n.) – 'darkness'
ताड- (m.) – 'a blow, strike'
तृष्णा- (f.) – 'thirst'
दुर्-आसद- (Adj) – 'difficult to be met with; unparalleled'
द्वार- (n.) – 'door'
वि-√पट् (X विपाटयति) – 'to split open, destroy'
मोह- (m.) – 'confusion'
सत्- (Adj) – 'true'

स्वैर्मोहपाशैः परिवेष्टितस्य दुःखाभिभूतस्य निराश्रयस्य ।

लोकस्य संबुध्य च धर्मराजः करिष्यते बन्धनमोक्षमेषः ॥ ७५ ॥

75) The skeleton of this stanza is एषः (i.e. the Buddha) धर्मराजः लोकस्य बन्धनमोक्षं करिष्यते. **l.1** स्वैः मोहपाशैः is dependent on परिवेष्टितस्य – all genitives agree with लोकस्य (l.2). **l.2** Ignore the च in your translation.

निर्-आश्रय- (ADJ) – 'shelterless, alone'
परि-वेष्टित- (ADJ) – 'surrounded/tied by'
पाश- (m.) – 'snare, bond, tie'
बन्धन- (n.) – 'bondage'
सम्-√बुध् (I संबोधति) – 'to awaken, wake up completely'
मोक्ष- (m.) – 'liberation, emancipation' (√मुच्)
मोह- (m.) – 'confusion, bewilderment'
-राज- (m., IFC) – 'king'

तन्मा कृथाः शोकमिमं प्रति त्वमस्मिन्स शोच्यो ऽस्ति मनुष्यलोके ।

मोहेन वा कामसुखैर्मदाद्वा यो नैष्ठिकं श्रोष्यति नास्य धर्मम् ॥ ७६ ॥

76) l.1 तद् here 'thus' – मा कृथाः शोकम् 'do not grieve!' (प्रति here 'about, on account of') – इमम् refers to the Buddha – अस्मिन् begins a new sentence, with the structure स शोच्यः… यः – all of **l.2.** makes up the relative clause – काम-सुख- lit. 'desire-happiness' –› 'happiness of desire/brought about by desire' – translated मोहेन… मदाद्वा as parallel (three possible motivations for an action).

त्वम् (PRON) – 'you' (NOM SG)
नैष्ठिक- (ADJ) – 'absolute, complete, perfect'
मद- (m.) – 'lust, pride, arrogance'
मनुष्य- (m.; ADJ) – 'human'
मोह- (m.) – 'confusion, bewilderment'
शोच्य- (ADJ) – 'to be mourned' (gerundive –› Chapter 33)

Buddhacarita 1.73–6

23

CHAPTER 23
Relative and Correlative Clauses

This chapter discusses various uses of the pronouns introduced in Chapter 22.

RELATIVE CLAUSES

A relative clause offers further information about a word in the main clause. In the following examples, relative clauses are underlined, while the word they refer to (their 'head') is given in italics.

The girl who is playing with the cat is my sister.
The boy from whom I got this book is my friend.
I have already finished *the chocolate* that we bought yesterday.

The word that a relative clause refers to is called the *head* of that clause. Notice how in all three examples the head precedes the relative clause.

Sanskrit relative clauses have the same function as their English counterparts. Yet there are three formal differences:

1) The head noun is frequently included in the relative clause itself, and the relative clause as a whole may precede the main clause.
2) The relative pronoun य- (in any of its forms) is usually picked up by a form of the demonstrative pronoun सः/तद्- 'he, this one' etc. in the main clause.
3) The relative and demonstrative pronouns do not need to stand at the beginning of their clauses.

Thus, the English sentences above would typically look as follows in Sanskrit:

Which girl is playing with the cat, she is my sister.
From which boy I got this book, he is my friend.
Which chocolate we bought yesterday, that I have already finished.

Or also:

We bought yesterday which chocolate, that I have already finished.
Which we bought yesterday chocolate, that I have already finished.

And so on.

Two actual examples:

य आत्मनापत्रपते भृशं नरः ।
स सर्वलोकस्य गुरुर्भवत्युत ॥

(आत्मना अपत्रपते lit. 'turns away from himself' –› 'is modest about himself'– भृशम् (INDC) 'very, especially' – गुरुः 'teacher' (NOM SG) – उत 'also, even')

'The man who is especially modest about himself becomes the teacher of the whole world.' (Lit. 'Which turns away from himself especially man, he…'.) (*Mahābhārata* 5.33.127)

नृपेणावमतो यस्तु स सर्वैरवमन्यते

'But who is looked down on (अवमतः) by the king, he is looked down on by all.' (Lit. 'By a king looked down on but who, he by all is looked down on.')

(*Hitopadeśa* 2.175)

To translate a Sanskrit relative clause into English, put its head in front of the relative clause, and ignore the demonstrative that takes up the relative pronoun.

CORRELATIVE CLAUSES

Most Sanskrit *relative* clauses should more properly be called 'correlative'. This technical term refers to the 'correlation' (i.e. parallel use) between the relative pronoun (य-) and the personal pronoun that it is picked up by (सः/तद्-). Usually, however, the term 'correlative' is reserved for a slightly different kind of clause: there are a number of particles that are based on the stems of य- and सः/तद्- and that are usually employed together. यदा… तदा, for example, means 'when… then' (यदा स्मयसे तदा तुष्यामि 'when you smile, then I am happy'; this was briefly introduced in Chapter 15); यथा… तथा means 'just as… so' (यथा सिंहो द्रवति तथा स द्रवति 'just as a lion runs, so this man runs', or, more idiomatically, 'he runs like a lion'; यथा was first introduced in Chapter 12).

To give an actual example:

वासांसि	जीर्णानि	यथा	विहाय	नवानि	गृह्णाति	नरो	ऽपराणि ।
clothes$_{\text{AccPlNtr}}$	old$_{\text{AccPlNtr}}$	**just as**	take off$_{\text{Abs}}$	new$_{\text{AccPlNtr}}$	take$_{\text{3rdSgPres}}$	man$_{\text{NomSgMasc}}$	other$_{\text{AccPlNtr}}$

तथा	शरीराणि	विहाय	जीर्णान्यन्यानि	संयाति	नवानि	देही ॥ २ – २२ ॥
so	bodies$_{\text{AccPlNtr}}$	take off$_{\text{Abs}}$	old$_{\text{AccPlNtr}}$ other$_{\text{AccPlNtr}}$	take$_{\text{3rdSgPres}}$	new$_{\text{AccPlNtr}}$	soul$_{\text{NomSgMasc}}$

> 'Just as a man, having cast off old clothes, puts on other, new ones, so the soul, having cast off old bodies, takes on new ones.'
>
> (*Bhagavad-Gītā* 2.22)

The table below lists various forms used in such correlative clauses. In addition to forms from the relative stem *ya-* and demonstrative stems *ta-* (–› सः/तद्-) and *a-*, there are also corresponding forms from the interrogative/question stem *ku-*, as well as a few forms from other stems. Note that each suffix creates a specific meaning (e.g. 'at' or 'from') that can often be used to refer to space, time and abstracts ('from a certain place', 'from a certain time', 'from/out of a certain reason').

Stem: / Add:	**Demonstrative** *a-*	*ta-*	**Relative** *ya-*	**Interrogative** *ku-*	**Others**
-tra	अत्र 'here, now'	तत्र 'there, then'	यत्र 'where, when'	कुत्र 'where?'	एकत्र 'in one place' सर्वत्र 'everywhere, always'
-taḥ	अतः 'from this (place, time, reason)'	ततः 'from that (place, time, reason)'; but also: 'then'	यतः 'from which (place, time, reason)'	कुतः 'from which (place, time, reason)?'	इतः 'from this time; now' सर्वतः 'from all sides; everywhere'
-dā		तदा 'then'	यदा 'when'	कदा 'when?'	एकदा 'once, at one time' सर्वदा 'always, at all times'
-thā		तथा 'so, in that way'	यथा 'as, in which way'		सर्वथा 'in every way, in whatever way'

Adverbs formed from various pronoun stems

INDEFINITES

An indefinite pronoun is used to refer not to a specific thing or individual, but to *someone* or *something* in general. Like the English indefinites 'whoever' or 'whatever', indefinites in Sanskrit are formed by adding a particle to the question pronoun. The particles most frequently used in this way are चित्, अपि and चन.

कः 'who?' –› e.g. कश्चित् or को ऽपि 'someone; whoever'
कस्य 'whose?' –› e.g. कस्य चन 'someone's; whoever's'
कदा 'when?' –› e.g. कदा चित् 'at some time; sometimes'

Indefinite meaning is also achieved by repeating a form: येन 'by which'; येन येन 'by whichever'. Adding न in front of these gives न कश्चित् 'no one', न कदा चित् 'not ever, never' etc.

STYLISTIC NOTE: ALTERNATIVES TO RELATIVE CLAUSES

Relative clauses are less frequent in Sanskrit than they are in English. The reason for this is that many simple relative clauses in English have their Sanskrit equivalents in participles or also compounds. As was described in Chapter 8, we thus translate e.g. the participle आगतं in आगतं नरमपश्यत् not as +'he saw the having-come man' but as 'he saw the man *who had come*'; an English relative clause may also be equivalent to a Sanskrit *bahuvrīhi* or other compound (e.g. हतपुत्र- 'whose sons are killed', to give नारी जितेन्द्रिया 'a woman whose sons are/have been killed' or नारी वेदवित् 'a woman who knows the Vedas').

VOCABULARY

अतः	'from this (place/time/reason)'
ततः	'from that (…)'; 'then, therefore'
यतः	'from which (…), because'
कुतः	'from which (…)? why?'
इतः	'from this (…), now'
अत्र	'here; now'
तत्र	'there; then'
यत्र	'(in which), where, when' (relative)
कुत्र	'where?'

(continued overleaf)

तथा	'so, in that way'
यथा	'as, in which way' (relative)
अथ	'then'
तदा	'then'
यदा	'when' (relative)
कदा	'when?'
एकदा	'once, at one time'
यदि	'if'
तर्हि	'then'

तथा, अथ and various other words meaning 'so' or 'then' can also be used to mean 'and'.

चित्, अपि, चन	(postposed) turn question pronoun into indefinite
यो यः	(repeated case form of य-): 'whoever'

यतः... ततः	'because… (thus)'
यत्र... तत्र	'where… there)'
यदा... तदा	'when… (then)'
यावत्... तावत्	'as long as… (so long)'
यथा... तथा	'just as/in which way… (so/in that way)'
यदि... तर्हि	'if… then'

EXERCISES

1) **Translate into English.**

१) यस्मात्पुरात्सर्वे ते कुमारा आगच्छंस्तस्मिन्वस्तुमिच्छामि ।

२) यान्क्षत्रियानपद्रवमाणान्पश्यसि तान्हन्तुं न शक्ष्यामः ।

३) यां बालां वन आसीनां नरो ऽपश्यत्तस्या अन्नमददात् ।

४) यावत्सूर्यं द्योतमानमीक्षे तावत्स्मये ।

५) कुत्र ते कुमारा । अत्र नगर्यां न सन्तीति पृष्टा योद्धुमपागच्छन्निति नारी दुःखं पुनरब्रवीत् ।

६) यो यो जायते स मरिष्यति ।

७) यतो युद्धात्प्रत्यागतं पुत्रं पश्यति ततो हृष्यति।

८) कदा चन बालो नगरीं गच्छति तदा तस्मै भोक्तुमन्नं दीयते ।

९) यानि वचनान्यशृणवं तानि स्तौमि ।

१०) कदा चित्कं चन वेदविदं पश्यसि तदा तस्य वचनानि श्रोतुमर्हसि ।

११) यत्र यत्र मित्राणि तत्र सुखम् ।

१२) कतरस्तयोर्वृक्षयोरुत्तरो ऽस्ति । य उत्तरो ऽस्ति तं रोहितुमिच्छामि ।

READINGS

While You are Well

यावत्स्वस्थमिदं शरीरमरुजं यावज्जरा दूरतो
यावच्चेन्द्रियशक्तिरप्रतिहता यावत्क्षयो नायुषः ।
आत्मश्रेयसि तावदेव विदुषा कार्यः प्रयत्नो महान्
संदीप्ते भवने तु कूपखननं प्रत्युद्यमः कीदृशः ॥

Notes: Structure: यावत् (x4)… तावत् 'while/as long as… then' – supply 'is' or 'there is' in each clause. **l.2** Split up यावच् च इन्द्रियशक्तिर् अप्रतिहता – split up न अयुषः. **l.3** आत्मश्रेयसि (Loc Sg) 'concerning self-bliss/personal happiness' – विदुषा 'by a wise man' (Instr Sg of विद्वत्- –› Chapter 35). **l.4** begins a new sentence that illustrates the point of ll.1–3 – translate संदीप्ते भवने as 'when the house has burnt down' (locative absolute –› Chapter 36).

अप्रतिहत- (Adj) – 'unobstructed, unhindered'
अयुस्- (n.) – 'life, health' (अयुषः Gen Sg)
अ-रुज- (Adj) – 'painless, free from disease'
इन्द्रिय- (m.) – 'sense, sense organ'
कार्य- (Adj) – 'to be done/made' (gerundive, –› Chapter 33)
कीदृश- (Adj) – 'of what use?'
कूप- (m.) – 'a well'
क्षय- (m.) – 'waste, decay, end'
खनन- (n.) – 'digging'
तावत् (Indc) – 'then, during that time'
दूरतः (Indc) – 'far away'
प्रत्युद्यम- (m.) – 'balance, countermeasure'
महात्- (Adj) – 'great' (महान् Nom Sg Masc)
यावत् (Indc) – 'while, as long as'
शक्ति (f.) – 'power' (शक्तिः Nom Sg Fem)
स्व-स्थ- (Adj) – 'healthy; self-sufficient'

Vairāgyaśataka 75

When Should One Decide to Fight?

यत्रायुद्धे ध्रुवो नाशो युद्धे जीवितसंशयः ।
तमेव कालं युद्धस्य प्रवदन्ति मनीषिणः ॥

Notes: Split up यत्र अयुद्धे (अ-युद्ध 'non-युद्ध-, without a युद्ध-') – supply यत्र च after नाशो – supply 'is' twice in l.1.

ध्रुव- (Adj) – 'certain'
नाश- (m.) – 'destruction, death'
मनीषिन्- (Adj) – 'wise' (मनीषिणः Nom Pl Masc)
प्र-√वद् (I प्रवदति) – 'to proclaim, call'
संशय- (m.) – here: 'possibility'

Hitopadeśa 2.439

A Description of the Island Sudarśana

सुदर्शनं प्रवक्ष्यामि द्वीपं ते कुरुनन्दन ।
परिमण्डलो महाराज द्वीपो ऽसौ चक्रसंस्थितः ॥ १३ ॥
नदीजलप्रतिच्छन्नः पर्वतैश्चाभ्रसंनिभैः ।
पुरैश्च विविधाकारै रम्यैर्जनपदैस्तथा ॥ १४ ॥
वृक्षैः पुष्पफलोपेतैः संपन्नधनधान्यवान् ।
लवणेन समुद्रेण समन्तात्परिवारितः ॥ १५ ॥
यथा हि पुरुषः पश्येदादर्शे मुखमात्मनः ।
एवं सुदर्शनद्वीपो दृश्यते चन्द्रमण्डले ॥ १६ ॥

Notes: 13) l.1 ते 'to you'. **l.2** असौ 'this' (Nom Sg Masc –› Chapter 34); supply 'is'.
14) l.1 Supply 'is' – all Nom Sg Masc in verses 14 and 15 refer back to द्वीपः. **l.2** Translate तथा as 'and' before रम्यैर्जनपदैस्.
15) l.1 पुष्प-फल-उपेत- is a *dvandva* within a *tatpuruṣa* – संपन्न-धन-धान्य-वान् 'having excellent riches and crops' (Nom Sg Masc).
16) यथा… एवं 'just as… so' – आत्मनः Gen Sg 'of himself'.

अभ्र-संनिभ- (Adj) – 'cloud-like'
आदर्श- (m.) – 'mirror'
उपेत- (Adj) – 'having, possessing' (lit. 'approached by', Ptc of उप-√इ)
कुरु-नन्दन- (m.) – 'delight of the Kurus' (addressing Arjuna)
चक्र-संस्थित- (Adj) – 'wheel-shaped'
जन-पद- (m.) – 'community'
जल- (n.) – 'water'
द्वीप- (m.) – 'island'
परि-मण्डल- (Adj) – 'round'
परि-वारित- (Adj) – 'surrounded by' (*ta*-Ptc of Caus of परि-√वृ)
पर्वत- (m.) – 'mountain'
पुष्प- (n.) – 'flower, blossom'
प्रतिच्छन्न- (Adj) – 'covered by'
मण्डल- (n.) – 'a circle, round'
रम्य- (Adj) – 'pleasant'
लवण- (Adj) – 'salty'
प्र-√वच् (II प्रवक्ति) – 'to describe'
विविध-आकार- (Adj) – 'of various forms'
परि-√वृ (V परिवृणोति) – 'to cover, surround'
सम्-अन्तात् (Indc) – 'on all sides, completely'
सु-दर्शन- (Adj) – (lit.) 'good to look at, beautiful'; here used as a name, *Sudarśana*

Mahābhārata 6.5.13–16

Unrequited Love

यां चिन्तयामि सततं मयि सा विरक्ता
साप्यन्यमिच्छति जनं स जनो ऽन्यसक्तः ।
अस्मत्कृते ऽपि परितुष्यति का चिदन्या
धिक्तां च तं च मदनं च इमां च मां च ॥

Notes: l.1 √चिन्त् + Acc: 'to think about'. **l.2** If you find it difficult to analyse साप्यन्यमिच्छति, split it up from the end – सा and स each begin a new sentence. **l.3** अस्मत्कृते is the object of परितुष्यति. **l.4** There is no *sandhi* between च and इमां; this may happen at the beginning of a new thought.

अस्मत्-कृते – here: 'me' (Loc Sg)
परि-√तुष् (IV परितुष्यति) – 'to be in love with' (+ Loc)
धिक् (Indc) – 'damned be…, to hell with…' (+ Acc)
मदन- (n.) – 'love'
मयि (Pron) – 'in me' (Loc Sg)
विरक्त- (Adj) – 'indifferent to' (+ Loc)
सक्त- (Adj) – 'intent on, devoted to'
सततम् (Indc) – 'constantly'

Vikramacarita 2.35

A Woman's Influence

यो न गुरुभिर्न मित्रैर्न विवेकेनापि नैव रिपुहसितैः ।
नियमितपूर्वः सुन्दरि स विनीतत्वं त्वया नीतः ॥

Notes: नियमित-पूर्वः 'previously restrained, restrained earlier', agrees with यः – notice the link between वि-नीत-त्व- (वि-√नी 'to lead away; educate') and नीत- – the participle नीतः functions as the main verb in the main clause.

गुरु- (m.) – 'teacher' (guess case of गुरुभिः from ending)
त्वया (Pron) – 'by you' (Instr Sg)
रिपु- (m.) – 'enemy'
वि-नीत-त्व- (n.) – 'good behaviour'
विवेक- (m.) – 'knowledge, right judgment; wise person'
हसित- (n.) – 'laughter'

Āryāsaptaśatī 472

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A Leopard Cannot Change Its Spots

यः स्वभावो हि यस्यास्ति स नित्यं दुरतिक्रमः ।
श्वा यदि क्रियते राजा तत्किं नाश्नात्युपानहम् ॥

√अश् (IX अश्नाति) – 'to eat, chew'
उपानह- (m.) – 'bundle, wrapping'; here: 'footwear, shoe'
दुर्-अति-क्रम- (Adj) – 'difficult to pass beyond, to overcome'

Notes: l.1 Translate यस्य as 'of someone'. **l.2** Structure यदि… तद् 'if… then' – क्रियते is the 3rd Sg Pres Pass of √कृ – किम् here simply marks a *yes/no* question.

राजन्- (m.) – 'king' (राजा Nom Sg)
श्वन्- (m.) – 'dog' (श्वा Nom Sg)
स्व-भाव- (m.) – '(one's own) being, nature'

Hitopadeśa 3.187

CHAPTER 24
Consonant Stems II; Imperatives

S-STEMS

s-stems can be nouns or adjectives. Of *s*-stem nouns, the large majority are neuter; most non-neuters are *bahuvrīhi* adjectives with an *s*-stem as their last member. *s*-stems employ the same endings as other consonant stems (–› Chapter 15). There are stems ending in *-as*, *-is* and *-us*; the latter two differ from the first in their internal *sandhi*:

– Before a vowel, *-as* remains as it is, while *-is*/*-us* turns into *-iṣ*/*-uṣ* according to the *ruki* rule (–› Chapter 9).
– Before a voiced consonant, *-as* changes into *-o*, and *-is* and *-us* into *-ir* and *-ur*, respectively.
– In word-final position, and before unvoiced consonants (i.e. the Loc Pl ending *-su*), the *-s* in any *s*-stem turns into *-ḥ-*.

As in other consonant stems, masculine and feminine *s*-stem forms are identical to each other, and again, the neuter has separate forms only in the NomVocAcc of all numbers. The following table compares the neuter *s*-stem मनस्- 'mind' (from √मन 'to think') with the masculine/feminine paradigm of the *bahuvrīhi* adjective सुमनस्- 'good-minded, benevolent'. The neuter forms of सुमनस्- employ the same endings as the neuter noun मनस्-.

Singular			Dual			Plural	
n.	m./f.		n.	m./f.		n.	m./f.
मनः	सुमनाः	Nom	मनसी	सुमनसौ	Nom	मनांसि	सुमनसः
	सुमनः	Voc			Voc		
	सुमनसम्	Acc			Acc		
(सु)मनसा		Instr	(सु)मनोभ्याम्		Instr	(सु)मनोभिः	
(सु)मनसे		Dat			Dat	(सु)मनोभ्यः	
(सु)मनसः		Abl			Abl		
		Gen	(सु)मनसोः		Gen	(सु)मनसाम्	
(सु)मनसि		Loc			Loc	(सु)मनःसु	

***as*-stem noun and adjective: मनस्- (n.) 'mind', सुमनस्- (Adj) 'good-minded, benevolent'**

To illustrate the *sandhi* patterns of *is*- and *us*-stems, the neuter *us*-stem चक्षुस्- 'eye' and the adjective अचक्षुस्- 'without eyes/sight; blind' are given below. With the exception of the Nom Sg Masc/Fem (*-āḥ* vs. *-iḥ*/*-uḥ*), *as*-, *is*- and *us*-stems have the same endings and only show systematic differences in their internal *sandhi*.

Singular			Dual			Plural	
n.	m./f.		n.	m./f.		n.	m./f.
चक्षुः	अचक्षुः	Nom	चक्षुषी	अचक्षुषौ	Nom	चक्षूंषि	अचक्षुषः
	अचक्षुषम्	Voc			Voc		
		Acc			Acc		
(अ)चक्षुषा		Instr	(अ)चक्षुर्भ्याम्		Instr	(अ)चक्षुर्भिः	
(अ)चक्षुषे		Dat			Dat	(अ)चक्षुर्भ्यः	
(अ)चक्षुषः		Abl			Abl		
		Gen	(अ)चक्षुषोः		Gen	(अ)चक्षुषाम्	
(अ)चक्षुषि		Loc			Loc	(अ)चक्षुःषु	

***us*-stem noun and adjective: चक्षुस्- (n.) 'eye', अचक्षुस्- (Adj) 'without eyes, blind'**

Note:

- There is one **formal difference between *as*-stems** on the one hand **and *is*-/*us*-stems** on the other: the NomVoc Sg Masc Fem of *as*-stems ends in *-āḥ*, while that of *is*-/*us*-stems has a short vowel and appears as *-iḥ*/*-uḥ*, respectively.
- The Ntr NomVocAcc Pl *-āṃsi*/*-īṃṣi*/*-ūṃṣi* can perhaps best be remembered in relation to the equivalent vowel-stem forms (*-āni*/*-īni*/*-ūni*); in front of the stem-final *-s*, the nasal turns into *anusvāra -ṃ-*.

IMPERATIVES

In English, the imperative expresses commands: 'Pay attention!' 'Run!' 'Stop!' Here, an imperative thus exists only in the second person, in which the speaker addresses someone directly. In Sanskrit, on the other hand, the imperative has a wider range of meanings and thus also a wider range of forms. Sanskrit second-person imperatives are very similar to their English counterparts and can be translated as such: गच्छ thus simply is 'go!'. Third-person imperatives lack a direct English equivalent and thus are less straightforward to translate: गच्छतु, for example, could be translated as 'let him go', 'may he go', 'he may go' or 'I want him to go'. It is up to us to decide what the closest English equivalent in each specific situation is. In the first person singular, a command is impossible (after all, even if we were to

talk to ourselves and order ourselves to do something, we would likely address ourselves in the second person); instead, we find the meaning of 'what can/may I do', 'what should I do'. In the dual and plural, these forms can have the meaning of 'let's' as in 'let's go, let's do this' etc. First-person 'imperatives' are much rarer than those in other persons. Their memorisation is thus of secondary importance.

Imperatives of thematic and athematic verbs have identical endings in all forms except for the 2nd Sg. Athematic verbs also have an unusual pattern of strong and weak forms (outlined below).

	Active			Middle		
	Sg	**Du**	**Pl**	**Sg**	**Du**	**Pl**
1st	भराणि	भराव	भराम	भरै	भरावहै	भरामहै
2nd	भर	भरतम्	भरत	भरस्व	भरेथाम्	भरध्वम्
3rd	भरतु	भरताम्	भरन्तु	भरताम्	भरेताम्	भरन्ताम्

Thematic active and middle imperatives of √भृ 'to carry'

	Active			Middle		
	Sg	**Du**	**Pl**	**Sg**	**Du**	**Pl**
1st	भुनजाणि	भुनजाव	भुनजाम	भुनजै	भुनजावहै	भुनजामहै
2nd	भुङ्ग्धि	भुङ्क्तम्	भुङ्क्त	भुङ्क्ष्व [1]	भुञ्जाथाम्	भुङ्ग्ध्वम्
3rd	भुनक्तु	भुङ्क्ताम्	भुञ्जन्तु	भुङ्क्ताम्	भुञ्जाताम्	भुञ्जताम्

Athematic active and middle imperatives of √भुज् 'to enjoy'
[1]**with *-sva* –› *-ṣva* through *ruki***

Note:

- All shaded forms are identical to the respective imperfect indicative forms without the augment.
- The 3rd Sg and Pl are identical to each other but for the absence (Sg) or presence (Pl) of a nasal (which in the athematic middle 3rd Pl turns into *-a-* between consonants). They are thus parallel e.g. to indicative *-ti* vs. *-nti*.
- Thematic 2nd-Sg imperatives use the present stem without any endings. Their athematic counterparts have the ending *-dhi*/*-hi* (*-dhi* is used after consonants; after vowels, we sometimes find *-hi*, sometimes *-dhi*). The exception to this are Class V verbs, which display the same endingless form as all thematic classes do; –› शृणु 'listen!').
- Finally, in athematic imperatives, all first persons and the 3rd Sg Act use the strong stem, all others the weak stem.

Negated Commands and Alternatives to the Imperative

To negate an imperative (as in English '*don't* do that!'), Sanskrit uses the particle मा. It is usually used together with an unaugmented aorist (–› Chapter 38), but may also be combined with an imperative (मा गच्छ 'don't go!') or a present potential (मा गच्छेत् 'he shouldn't/mustn't go!'). Over time, such prohibitions are increasingly expressed by other means: अलम् 'enough' used with a noun in the instrumental, such as अलं भयेन, literally means 'enough with (your) fear', but in effect expresses 'stop being afraid, don't be afraid'. Negated gerundives (Chapter 33) have the same effect: नरो न हन्तव्यः *literally* means 'the man is a not-to-be-killed one', i.e. 'he must not be killed', 'don't kill him!'.

In positive commands, the potential (Chapter 12) also overlaps in function with the imperative: गच्छतु and गच्छेत् can both express the idea of 'he should go!'.

Practical Note

This is a large number of new forms. Yet the first-person forms can mostly be ignored for now, and several forms, especially in the active, are identical to the corresponding imperfect forms without an augment. Thus focus on memorising the remaining second- and third-person forms. A good way of remembering the various 2nd Sg imperative forms is to memorise these common examples: उत्तिष्ठ 'stand up!', युध्यस्व 'fight!', ब्रूहि 'speak!', शृणु 'listen!'.

THE NUTSHELL	
***s*-stems**	**Imperatives**
Nouns: mostly neuter.	Used for commands and requests.
Regular consonant-stem endings. Note: *as*-stem Nom Sg Masc/Fem ends in *-āḥ*.	Partly = imperfect forms without augments.
***Sandhi*:** **before vowels**: *as* remains *as; is, us* > *iṣ, uṣ* **before voiced consonants**: *as* > *o; is, us* > *ir, ur* (= external *sandhi*) **word-final, before unvoiced consonant**: *as, is, us* > *aḥ, iḥ, uḥ* (= external *sandhi*)	Memorise the thematic second- and third-person forms of imperatives. Be prepared to recognise the corresponding athematic forms (note: 2nd Sg *-(d)hi*, except for Class V)

RECOMMENDED REVIEW

Go over athematic verbal stems (Chapter 18).

VOCABULARY

तप् (I तपति, -ते; IV तप्यति, -ते)	'to heat; be hot, suffer; practise religious austerities'
ओजस्- (n.)	'power, strength'
चक्षुस्- (n.)	'eye'
अचक्षुस्- (ADJ)	'blind' ('eyeless')
तेजस्- (n.)	'splendour; majesty; power'
मनस्- (n.)	'mind' (–› √मन्)
सुमनस्- (ADJ)	'good-hearted, benevolent'
तपस्- (n.)	'heat'; figuratively: 'spiritual suffering, asceticism' (–› √तप्)
शिरस्- (n.)	'head, top, peak'
यशस्- (n.)	'glory, fame'
वचस्- (n.)	'speech, word' (–› √वच्)
रजस्- (n.)	'mist, dust; passion (which clouds the senses)'
चेतस्- (n.)	'intellect, thought' (–› √चित्/चिन्त्)
रहस्- (n.)	'solitude'; ACC used as an adverb: 'secretly'
नमस्- (n.)	'respect; adoration; obeisance' (–› √नम्)
नमस् √कृ	'to pay homage to; to greet someone'
उषस्- (f.)	'dawn'
वपुस्-	(ADJ) 'beautiful'; (n.) 'form; beauty'
हविस्- (n.)	'oblation, burnt offering'
पर्वत- (m.)	'mountain'
गज- (m.)	'elephant'
परंतप- (m.)	'foe-burner, killer of the enemy' (name/epithet of Arjuna and other epic heroes)
अलम् (INDC)	'enough of; no more…' (+ INSTR)

EXERCISES

1) **Decline** वचस्, उषस् **and** वपुस्.

2) **Identify and translate.**
   १) वचोभिः
   २) तपसः
   ३) रहसि
   ४) चेतसी
   ५) सुमनांसि
   ६) चक्षुर्भ्याम्
   ७) हविर्भिः
   ८) सुमनसौ
   ९) वपुःषु
   १०) नमसे
   ११) अचक्षुः
   १२) रजसा
   १३) चक्षुषोः
   १४) उषसि
   १५) शिरसि
   १६) सुमनसा
   १७) चेतांसि
   १८) ओजः
   १९) उषाः
   २०) रजसि
   २१) यशसा
   २२) अचक्षुषः
   २३) ओजसे
   २४) उषसः
   २५) हविषः
   २६) चेतसि
   २७) सुमनाः
   २८) हविर्भ्याम्
   २९) वपुषा
   ३०) अचक्षुःषु

3) **Give the forms listed in brackets.**
   a) उषस्- (Instr Sg)
   b) वचस्- (Nom Du)

c) हविस्- (DAT PL)
d) चेतस्- (LOC PL)
e) उषस्- (NOM SG)
f) हविस्- (INSTR PL)
g) अचक्षुस्- (DAT PL)
h) यशस्- (GEN SG)
i) नमस्- (ACC SG)
j) ओजस्- (ABL SG)
k) वपुस्- (VOC SG)
l) रजस्- (LOC SG)
m) रहस्- (ACC SG)
n) चक्षुस्- (DAT PL)
o) हविस्- (DAT DU)
p) तपस्- (INSTR SG)

4) **Translate into English.**
a) ब्रूहि
b) उदीक्षस्व
c) कुरुतम्
d) शृणु
e) जुहोतु
f) गच्छाम
g) वृणीष्व
h) भाषताम्
i) आगच्छन्तु
j) पश्य
k) युध्यस्व
l) निषीद
m) विद्धि

5) **Translate into English.**

१) पर्वतस्य शिर आरुह्य विश्वं लोकं द्रष्टुं शक्ष्यामीति चिन्तयित्वा कुमारः पुरमत्यजत् । शिरस्त्वाप्तुं नाशक्नोत् ।

२) यत्र चक्षूंषि तत्र वपुः ।

३) अलं भयेन । उत्तिष्ठ परंतप । परान्युध्यस्व ।

४) यशो नमश्च सर्वस्मै क्षत्रियाय यो धर्मविज्जितेन्द्रियश्च मरणान्न बिभेति ।

५) ओजसा नृपः परानभिभवितुमशक्नोत् ।

६) बालः कन्यायै फलानि ददातु। कन्ये तानि फलानि भुङ्क्ष्व ।

७) नमो देवेभ्यः कुरु सदा च तत्त्वं ब्रूहि ।

८) रजसि सुचक्षुषो ऽप्यचक्षुषः ।

९) सुमनसः कन्याया अन्नमददुः ।

१०) क्षत्रिया हतं मित्रं लभध्वम्। स्वं गृहं प्रत्याभारत ।

११) वचोभिः स्तुवन्ति मनःसु तु कुप्यन्ति ।

१२) यत्कुमारा नृपस्य गृहे ऽकुर्वंस्तत्कथयन्तु ।

१३) नृपस्य तेज ईक्षमाणाः सर्वे पौरास्तं नमसा पूजयन्ति ।

१४) नरो दुःखं मित्रं दृष्ट्वा तद्वचो ऽब्रवीत्। शृणु मित्र अलं चिन्तयेति। श्वो ऽन्यद्यत्नं कुरु ।

१५) कुत्रोत्तमाः पर्वता इति पृष्ट्वा कुमारस्तान्द्रष्टुं गच्छति ।

READINGS

The More We Know…

यदा किंचिज्ज्ञो ऽहं गज इव मदान्धः समभवं
तदा सर्वज्ञो ऽस्मीत्यभवदवलिप्तं मम मनः ।
यदा किं चित्किं चिद्बुधजनसकाशादवगतं
तदा मूर्खो ऽस्मीति ज्वर इव मदो मे व्यपगतः ॥

Notes: In **ll.2** and **4** translate इति as 'thinking that/the thought that…'. **ll.3** and **4**: The past participles function as the main verb: अवगतं 'it was understood (by me)' –› 'I understood'; मे व्यपगतः 'it went away from me'. **l.3** किं चित् किं चित् 'more and more'.

अन्ध- (ADJ) – 'blind'
अव-लिप्त- (ADJ) – 'stained'
गज- (m.) – 'elephant'
वि-अप-√गम् (I irreg. व्यपगच्छति) – 'to go away'
ज्वर- (m.) – 'fever'
-ज्ञ- (IFC) – 'knowing…'
बुध- (ADJ) – 'wise'
सम्-√भू (I संभवति) – translate like √भू
मद- (m.) – 'passion, madness'; in l.1: '(an elephant's) heat, rut'
मूर्ख- (ADJ) – 'foolish', (m.) 'fool'
सकाश- (m.) – 'proximity, company'

Nītiśataka 8

The Actions of Good People

तृष्णां छिन्धि भज क्षमां जहि मदं पापे रतिं मा कृथाः
सत्यं ब्रूह्यनुयाहि साधुपदवीं सेवस्व विद्वज्जनम् ।
मान्यान्मानय विद्विषोऽप्यनुनय प्रख्यापय प्रश्रयं
कीर्तिं पालय दुःखिते कुरु दयामेतत्सतां चेष्टितम् ॥

Notes: l.1 जहि 2nd Sg Act Impv of √हन् – मा कृथाः 'don't…!' (negated command using मा + unaugmented 2nd Sg Aor Mid –› Chapter 38) – रतिं √कृ 'to take delight in' (+ Loc). **l.2** split up ब्रूहि अनुयाहि. **l.3** प्रख्यापय Caus Impv of प्र-√ख्या. **l.4** दयां √कृ 'to do compassion' –› 'to be compassionate towards' (+ Loc) – split up दयाम् एतत् सताम् – एतत् begins a new sentence.

कीर्ति- (f.) – 'fame, reputation'
क्षमा- (f.) – 'patience'
प्र-√ख्या (I प्रख्याति) – 'to see'; causative 'to show'
चेष्टित- (n.) – 'behaviour, actions'
√छिद् (VII छिनत्ति) – 'to cut'
तृष्णा- (f.) – 'desire, craving'
दया (f.) – 'compassion, sympathy'
दुःखित- (Adj) – 'unhappy, unfortunate'
अनु-√नी (I अनुनयती) – 'to win over, pacify'
प्रश्रय- (m.) – 'humility, civility, respect'
√भज् (I भजति) – here: 'to pursue, practice'
मद- (m.) – 'passion, madness'
√मन् (IV मन्यते) – 'to think'; caus मानयति 'to praise'
मान्य- (Adj) – 'to be praised, praiseworthy' (gerundive –› Chapter 33)
अनु-√या (II अनुयाति) – 'to go after, follow'
रति- (f.) – 'delight, pleasure'
विद्वज्-जन- (m.) – 'learned person, learned people'
विद्विष्- – (Adj) 'hostile'; (m.) 'enemy'
सत्- (Adj) – 'true'; here 'good'
सत्य- – (Adj) 'true'; (n.) 'truth'
साधु-पदवी- (f.) – 'the path of good people'
√सेव् (I सेवते) – 'to serve; to honour'

Nītiśataka 69

Sarcastic and/or Realistic?

जातिर्यातु रसातलं गुणगणस्तत्लाप्यधो गच्छतां
शीलं शैलतटात्पतत्वभिजनः संदह्यतां वह्निना ।
शौर्ये वैरिणि वज्रमाशु निपतत्वर्थो ऽस्तु नः केवलं
येनैकेन विना गुणास्तृणलवप्रायाः समस्ता इमे ॥

Notes: l.1 अपि अधः (Indc) 'even lower'. **l.2** Note the 'false' word-play between शैल- 'made of stone' (from शिल- 'stone') and शील- 'character' – अभिजनः begins a new sentence – संदह्यताम् 3rd Sg Pass Impv – वह्निना here 'fire' (Instr Sg). **l.3** शौर्य- वैरिन् is 'valour *against* the enemy' – नि-√पत् (+ Loc) 'to fall onto' – अर्थः begins a new sentence – अस्तु नः 'may it be to us' –› 'may we have'. **l.4** इमे 'those' refers to all the aforementioned virtues.

अभि-जन- (m.) – 'family, (noble) descent'
अर्थ- (m.) – here: 'money'
आशु- (Adj) – 'fast' (आशु here Nom Sg Ntr)
केवलम् (Indc) – 'only, just'
जाति- (f.) – 'birth, pedigree, lineage' (जातिः Nom Sg)
तट- (m.) – 'slope, side'
तृण-लव-प्राय- (Adj) – 'worth a blade of grass/a trifle'
सम्-√दह् (I संदहति) – 'to burn altogether/entirely'
रसातल- (n.) – 'underground, hell'
वज्र- (m./n.) – 'thunderbolt'
वैरिन्- (Adj) – 'hostile, relating to the enemy' (वैरिणि Loc Sg Ntr)
शील- (n.) – 'character, (good) conduct'
शैल- (Adj) – 'made of stone, rocky'
शौर्य- (n.) – 'heroism, valour'
समस्त- (Adj) – 'put together, combined'

Nītiśataka 31

Introduction to the Hitopadeśa: The Instructive Power of Stories

यन्नवे भाजने लग्नः संस्कारो नान्यथा भवेत् ।
कथाछलेन बालानां नीतिस्तदिह कथ्यते ॥ १॥
मित्रलाभः सुहृद्भेदो विग्रहः संधिरेव च ।
पञ्चतन्त्रात्तथान्यस्माद्ग्रन्थादाकृष्य लिख्यते ॥ २॥

Notes: 1) Translate यद्… तद् as 'because… therefore'. **l.1** Translate भवेत् as a future. **l.2** Translate the Gen बालानां as '(is told) to…'.
2) l.2 Split up पञ्चतन्त्रात् तथा अन्यस्माद् ग्रन्थाद् आकृष्य – translate तथा as 'and' – लिख्यते is singular, but refers to all the Nom Sg subjects (translate as 'written *about*').

अन्यथा (Indc) – 'otherwise, different'
आ-√कृष् (I आकर्षति) – 'to draw together, collect'
ग्रन्थ- (m.) – 'collection; book'
छल- (m.) – 'form, guise'
नव- (Adj) – 'new'
नीति- (f.) – '(moral) conduct' (नीतिः Nom Sg)
पञ्च-तन्त्र- (n.) – *Pañcatantra* (another collection of stories that the *Hitopadeśa* is partly based on)
भाजन- (n.) – 'pot, vessel'
भेद- (m.) – '(the act of) breaking'
लग्न- (Adj) – 'added onto' (+ Loc)
लाभ- (m.) – '(the act of) taking'
वि-ग्रह- (m.) – 'separation, conflict, war'
संधि- (m.) – 'putting together', here: 'reconciliation' (संधिः Nom Sg)
संस्कार- (m.) – 'perfection'; here: 'final decoration, final touches'

Hitopadeśa 0.8–9

CHAPTER 25
Noun Stem Gradation; Consonant Stems III

NOUN STEM GRADATION

Chapter 15 introduced dental stems and the pattern of internal *sandhi* contained in them. Stems ending in *-vant*, *-mant* and *-ant* also end in a *-t* and thus display the same internal *sandhi* patterns as other *t*-stems. They also use the same endings as all other consonant stems. Yet they have one further feature: they all show **gradation of the stem**.

Apart from *sandhi* of their final sounds, noun stems such as मरुत्- 'wind' or आपद्- 'accident' do not change their form across the various cases. Nouns with stem gradation, on the other hand, have a **strong** and a **weak** form of the stem, differentiated usually by ***guṇa* vs. zero grade of their last vowel**. (The principle behind this is the same as that behind the stem changes of athematic verbs.) Of stems in *-mant-*, *-vant-* or *-ant-*, the weak grade forms end in *-mat-*, *-vat-* and *-at-* respectively (< **mṇt* etc. –› Chapter 7 on the appearance of nasals between consonants). The strong forms are found in the Masc NomVocAcc Sg and Du and the NomVoc Pl. All other forms are weak. Examples follow immediately below.

MORE DENTAL STEMS: *VANT-*/*MANT*-STEMS; *TAVANT*-PARTICIPLES; (*A*)*NT*-PARTICIPLES; *MAHĀNT-*

vant/*mant*-stems are formed by adding either one of these suffixes (more frequently *-vant-*) to a noun to express possession: गुण-वन्त्-, for example, literally means 'having (good) qualities', and thus 'virtuous'; धी-मन्त्- literally means 'having thought', and thus 'intelligent'. Both types are declined according to the following pattern:

Singular			Dual			Plural	
Masc	Ntr		Masc	Ntr		Masc	Ntr
गुणवान्	गुणवत्	Nom	गुणवन्तौ	गुणवती	Nom	गुणवन्तः	गुणवन्ति
गुणवन्		Voc			Voc		
गुणवन्तम्		Acc			Acc	गुणवतः	
गुणवता		Instr	गुणवद्भ्याम् (*-vadbhyām*)		Instr	गुणवद्भिः	
गुणवते		Dat			Dat	गुणवद्भ्यः (*-vadbhyaḥ*)	
गुणवतः		Abl			Abl		
		Gen	गुणवतोः		Gen	गुणवताम्	
गुणवति		Loc			Loc	गुणवत्सु	

***vant*-stem: गुणवन्त्- 'having good qualities; virtuous'**

Note:

- The strong cases are shaded. (The Ntr NomVocAcc Pl are actually not strong, but contain the nasal we saw in those cases elsewhere; –› e.g. *s*-stem मनांसि or *t*-stem जगन्ति.)
- Notice the Nom Sg Masc ending in *-ān*: the word-final consonant cluster **-nt(s)* is reduced to just *-n*, and the preceding *-a-* is lengthened in compensation. (–› Chapter 15 on the Sanskrit treatment of word-final consonant clusters.)
- In the Voc Sg, which, like most other vocatives, consists of just the stem, final *-t* is dropped without any compensation.

Feminine *vant-*/*mant*-stems are formed by adding *-ī* to the weak form of the stem (giving e.g. गुणवती-). They are declined like regular *ī*-stems (–› Chapter 13).

Adverbial Use of *vant*-stems

Used adverbially in the Acc Sg Ntr, *vant*-stems can describe the manner in which something happens:

> चक्रवत् परिवर्तन्ते ह्यर्थाश्च व्यसनानि च
> (परि-√वृत् 'to go around, revolve'; अर्थ- (m.) here 'fortune'; व्यसन- (n.) 'ill luck, misfortune')
> 'Fortunes and misfortunes revolve **like a wheel** (चक्रवत्).'
>
> (*Mahābhārata* 4.20.4)

tavant-participles

The suffix *-vant* is added to *ta*-participles to form a **past active participle**: on the basis of e.g. लिखित- 'having been written', we find लिखितवन्त्- 'having written'. They are declined exactly like other *vant*-stems.

(a)nt-participles

The suffix -(*a*)*nt* is used to form the **present and future active participles**. *-nt-* is added to the present stem of thematic verbs, thus giving e.g. भरन्त्- (*bhara-nt-*) 'carrying, one who is carrying', नयन्त्- 'leading', गच्छन्त्- 'going', पश्यन्त्- 'seeing' etc. Present participles of athematic verbs are formed by adding *-ant-* to the weak form of the stem, giving e.g. सन्त्- (*s-ant-*) 'being', घ्नन्त्- (*ghn-ant-*) 'killing', शृण्वन्त्- 'listening' etc. The future active participle is formed by adding *-nt-* to the future stem; –› गमिष्यन्त्- '(one who is) about to go'.

(*a*)*nt*-stems are **declined identically to *vant*/*mant*-stems, with one exception: the Nom Sg Masc forms end in *-an***, not in *-ān*. Thus पश्यन्त्- has a Nom Sg Masc पश्यन्, Acc पश्यन्तम्, Instr पश्यता etc. One further exception: **Class III verbs** here show only the weak form of the stem. Thus the present active participle of e.g. √हु is जुह्वत्-/*juhvat-* (Nom Sg Masc जुह्वत्, Acc Sg Masc जुह्वतम् etc.).

The Feminines of *vant-*/*mant-*/*ant*-stems

These are all **regular *ī*-stems** (–› Chapter 13). The feminine forms of present active participles are created by adding *-ī* to the strong participle stem of a thematic verb (e.g. पश्यन्ती-) or the weak stem of an athematic verb (e.g. सती- 'being, one who is' from √अस्, or बिभ्यती- 'fearing, one who fears' from √भी). The feminines of future active participles add *-ī* to either the strong or, more rarely, the weak participle stem (भरिष्यन्ती-/भरिष्यती- '(one who is) about to carry'), those of past active participles add *-ī* to the weak participle stem (e.g. लिखितवती-).

Present active		Future active	Past active
Thematic	Athematic		
गच्छन्ती-	शृण्वती-	गमिष्यन्ती-/गमिष्यती-	भृतवती-
'(one who is) going'	'(one who is) listening'	'(one who is) about to go'	'having carried, one who has carried'

The feminine forms of various *nt*-stems

The distribution of strong vs. weak stem in the feminine forms is mirrored by the respective **Ntr NomVocAcc Du forms** (whose ending is *-ī*), which are strong of participles whose feminines are strong, and weak when the feminines are weak.

–› Chapter 8 on participle usage.

mahānt-

In this context, the adjective महान्त्- 'big, great' is also relevant. (We have already encountered it as the first member of compounds, where it appears as महा- –› महा-राज- 'great king'.) Like other *(a)nt*-stems, महान्त्- has stem gradation, yet while the weak stem shows the expected zero grade (महत्-), the strong stem stands not in *guṇa*, but in *vṛddhi* (महान्त्-, rather than the perhaps expected *महन्त्-). Thus we find Sg Nom महान्, Acc महान्तम्, I महता; Fem Nom Sg महती etc. (but note Voc Sg Masc महन्).

महा- used in compounds creates both *karmadhārayas* and *bahuvrīhis*: महारथ- can mean both 'great chariot' and 'one whose chariot is great, having a great chariot', i.e. 'a warrior'.

<table>
<tr><th colspan="2">THE NUTSHELL</th></tr>
<tr><td colspan="2">(ta)vant-/mant-, (a)nt-stems
Endings, internal sandhi: same as t-stems (Chapter 15).
Stem gradation: Masc NomVocAcc Sg & Du, NomVoc Pl, (Ntr NomVocAcc Pl)
= strong (guṇa); others: weak (zero grade).
Feminines: regular ī-stems; -ī added to strong or weak stem.</td></tr>
<tr><td>-mant-/-vant- added to nouns gives meaning 'having (that noun)':
गुणवन्त्- 'having virtue, virtuous'.</td><td>-nt- added to present stem of thematic verbs,
-ant- to weak stem of athematic verbs:
present active participle, e.g. पश्यन्त्- 'seeing';
-nt- added to future stem: future active participle: गमिष्यन्त्- 'about to go'.</td></tr>
<tr><td colspan="2">-vant- added to ta-participle: past active participle भृतवन्त्- 'having carried'.</td></tr>
<tr><td colspan="2">mahānt- 'great': vṛddhi in strong stem, zero grade in weak stem,
mahā- at beginning of compounds.</td></tr>
</table>

LEXICAL NOTE: THE EARTH

Sanskrit uses a number of words to describe the earth. The earth was perceived as female, and words for it are grammatically feminine. A number are feminine forms of adjectives: पृथिवी- 'the broad one', मही- 'the great one', less frequently अचला- 'the non-moving one' (from √चल्

'to move') or अनन्ता- 'the endless one' (–› अन्त- 'end'). Also very frequent is the root noun भू- (literally 'being'), or, formed on its basis, भूमि- (both are feminine). This is just one example of how, especially in literary texts, it is very common for one concept to be referred to by different words, especially if the concept is an important one (as 'earth', i.e. territory, or 'battle' are across the Sanskrit epics.)

REVIEW QUESTIONS

1) In nouns with stem gradation, which cases are strong, which are weak?
2) How many different stems end in *-nt*? Describe the form and function/meaning of each.
3) How do the present active participles of Class III verbs differ from those of other verb classes?
4) If the difference between *guṇa* and zero grade is the loss of an *-a-*, how can e.g. *-mat-* be the zero grade of *-mant-?*

RECOMMENDED REVIEW

Go over the remarks in Chapter 8 on the use and translation of participles.

VOCABULARY

Note: Nouns that have several grades of their stem are, like verbal roots, standardly quoted in their weakest form.

धीमत्- (ADJ)	'having thought' –› 'wise'
गुणवत्- (ADJ)	'having (good) qualities, noble'
भगवत्- (ADJ)	'fortunate; blessed'
रूपवत्- (ADJ)	'shapely, beautiful'
हिमवत्-	(ADJ) 'snowy, frosty'; (m.) 'the Himalayas'
हिम- (m.)	'snow'
महत्- (ADJ)	'great' (महा- in compounds)
क्षय- (m.)	'loss, destruction'; 'dwelling'
अन्योन्य- (ADJ)	'one another, mutual' (often used adverbially)
-ज्ञ-	(IFC) 'one who knows; knowing'

(continued overleaf)

√निन्द्	(I निन्दति, -ते)	'to blame'
√क्रम्	(I क्रमति, -ते; क्रामति, -ते)	'to walk, stride'
√चल्/चर्	(I चलति/चरति)	'to move, to walk'
√क्षि	(I क्षयति)	'to destroy'
√क्षि	(II क्षेति; IV क्षियति)	'to dwell, live in'

EXERCISES

1.a) **Write out the full paradigm of the present active participle of √दृश् in all three genders.**
1.b) **Write out the full masculine paradigm of धीमत्-.**

2) **Identify and translate.**
Examples: भरते – Dat Sg Masc/Ntr of the present active participle of √भृ 'to carry'
–› 'for the carrying one, for the one who carries'
भृतस्य – Gen Sg Masc/Ntr of the *ta*-participle of √भृ 'to carry'
–› 'of the carried one, of the one who is carried'

१) पुत्रवन्तः
२) धीमति
३) धीमती
४) धीमन्ति
५) यतीषु
६) स्मरता
७) यत्सु
८) महान्तः
९) महतः
१०) नयन्
११) मुञ्चती
१२) मुञ्चन्ती
१३) धीमतः
१४) शक्नुवते
१५) तुष्यन्तः
१६) नयन्तीः
१७) सत्
१८) गुणवान्
१९) कुर्वद्भ्यः
२०) वदन्तम्

२१) लिखितवता
२२) यतोः
२३) रूपवत्याः
२४) सन्ति
२५) भुञ्जन्तः
२६) भृतवद्भिः
२७) महत्यै
२८) घ्नत्

3) **Using Sanskrit *nt*-stems, give the form listed in brackets.**
Example: 'virtuous' (Acc Sg Masc) –› गुणवन्तम्
a) 'running' (Loc Pl Ntr)
b) 'having become' (Gen Du Masc)
c) 'going' (Loc Sg Masc)
d) 'great' (Acc Sg Fem)
e) 'wise' (Acc Du Ntr)
f) 'beautiful' (Gen Sg Masc)
g) 'carrying' (Nom Pl Masc)
h) 'smiling' (Nom Pl Fem) (use active)
i) 'having gone' (Nom Sg Fem)

4) **Translate into English.**

१) अपि महातपसं कुमारमाश्रमस्य समीप आसीनमपश्यः । स दुःखशोकवानिहागत्य न किं चिद्भाषते ।

२) तेभ्यो नरेभ्यो दानान्याभरद्भ्यो ऽपि बिभेमि ।

३) महाबलो वीरो शोचन्तीभ्यो नारीभ्यो ऽपगच्छन्न कदा चित्पुनर्युद्धं स्यादित्यैच्छत् ।

४) पापं नृपं जयतो महारथस्य महद्यशः स्यात् ।

५) अपि बालौ नरं महाचेतसं शृण्वन्तौ पश्यसि । तौ धीमन्तौ गुणविदौ च भविष्यतः ।

६) यद्भद्रं च गुणवच्चास्ति तद्धीमद्भिर्ज्ञायते ।

७) नरः शोकवांश्छायावति वन आसीनो ऽपि न स्मयते ।

८) रत्नवतीं राज्ञीं दृष्टवती कन्या स्मयन्त्युत्तिष्ठति ।

९) वर्धमानेन विस्मयेन दासी महत्या नगर्याः समीपे बहुजलां (बहु- 'much') नदीमपश्यत् ।

१०) यावदस्मिँल्लोके गुणवन्तो जनास्तावदिह सुखं भविष्यति ।

११) गुणवतां नराणां मनःसु यदस्ति तत्सर्वेषां मनःसु स्यात् ।

READINGS

A Dazzling Woman

आरुह्य दूरमगणितरौद्रक्लेशा प्रकाशयन्ती स्वम् ।
वातप्रतीच्छनपटी वहित्रमिव हरसि मां सुतनु ॥

Notes: अगणित-रौद्र-क्लेशा is a *dvandva* within a *bahuvrīhi* (Nom Sg Fem). **l.2** Supply … वहित्रम् इव हरति, हरसि माम्… – सुतनु Voc Sg Fem 'o slender woman!'

अ-गणित- (Adj) – 'not considered, ignored'
प्र-√काश् (I प्रकाशति) – 'to shine; become visible'
क्लेश- (m.) – 'distress, pain'
पटी- (f.) – 'sail'
प्रतीच्छन- (Adj) – 'receiving, taking'
दूरम् (Indc) – 'far'; here: 'high up'
आ-√रुह् (I) – translate like √रुह्
रौद्र- (m./n.) – 'heat'
वहित्र- (n.) – 'boat'
वात- (m.) – 'wind'
स्व- (Pron Adj) – 'oneself' ('myself', 'yourself' etc.)

Āryāsaptaśatī 99

Everything is Linked

सर्वेषामेव भूतानामन्योन्येनोपजीवनम् ॥

Notes: उप-जीवन- (n.) 'survival, existence' – supply भवति.

Mahābhārata 6.4.13

The Only True Adornment

केयूराणि न भूषयन्ति पुरुषं हारा न चन्द्रोज्ज्वलाः
न स्नानं न विलेपनं न कुसुमं नालंकृता मूर्धजाः ।
वाण्येका समलंकरोति पुरुषं या संस्कृता धार्यते
क्षीयन्ते ऽखिलभूषणानि सततं वाग्भूषणं भूषणम् ॥

Notes: l.1 Read भूषयन्ति पुरुषं with each न-clause – चन्द्र-उज्ज्वल- 'moon-splendid; as splendid as the moon'. **l.3** या संस्कृता धार्यते 'which is held perfected' = 'which is perfect, polished' (या refers back to वाणी). **l.4** सततं begins a new sentence; supply 'is'.

अखिल- (Adj) – 'complete, whole; all'
उज्ज्वल- (Adj) – 'luminous, lit up, splendid'
कुसुम- (n.) – 'flower, blossom'
अलं-√कृ, सम्-अलं-√कृ (VIII (सम्-)अलंकरोति) – 'to adorn'
केयूर- (n.) – 'bracelet'
√भूष् (X भूषयति) – 'to adorn'
भुषण- (n.) – 'adornment, decoration'
मूर्ध-ज- (m. pl.) – 'hair' (lit. 'head-born')
वाणी- (f.) – 'speech'
विलेपन- (n.) – 'ointment'
संस्कृत- (Adj) – 'refined, perfected' (cf. Sanskrit)
सततम् (Indc) – 'always, forever'
स्नान- (n.) – 'bath'
हार- (m.) – 'string of pearls'

Nītiśataka 15

Draupadī Pours out Her Heart to Bhīma

सा कीर्तयन्ती दुःखानि भीमसेनस्य भामिनी ।
रुरोद शनकैः कृष्णा भीमसेनमुदीक्षती ॥ २७ ॥
सा बाष्पकलया वाचा निःश्वसन्ती पुनः पुनः ।
हृदयं भीमसेनस्य घट्टयन्तीदमब्रवीत् ॥ २८ ॥

Notes: 27) Translate the GEN भीमसेनस्य as 'to…'.
l.2 रुरोद 'she cried, wept' (3rd SG PERF ACT of √रुद्) – note the long final *-ī* in उदीक्षती.
28) पुनः पुनः 'again and again' – split up घट्टयन्ती इदम् अब्रवीत् – इदम् here 'the following'.

उद्-√ईक्ष् (I उदीक्षति, -ते) – 'to look up to' (+ ACC)
√कीर्त् (X कीर्तयति) – 'to tell, describe'
कृष्णा- (f.) – 'the dark woman, woman of dark complexion' = Draupadī, wife of Arjuna and his brothers, the Pāṇḍavas (including Bhīma)
√घट्ट् (X घट्टयति) – 'to stir, move'
बाष्प-कल- (ADJ) – 'inarticulate (कल-) through tears (बाष्प-)'
भामिनी- (f.) – 'beautiful woman'
भीमसेन- (m.) – Bhīmasena/Bhīma (one of the Pāṇḍavas)
शनकैः (INDC) – 'softly, gently'
निः-√श्वस् (I निःश्वसति) – 'to sigh'

Mahābhārata 4.20.27–28

Understanding Our True Involvement in This World

नैव किं चित्करोमीति युक्तो मन्येत तत्त्ववित् ।
पश्यञ्शृण्वन्स्पृशञ्जिघ्रन्नश्नन्गच्छन्स्वपञ्श्वसन् ॥

Notes: l.1 मन्येत 'he would think' (3rd SG POT MID of √मन्). **l.2** *Sandhi*: remember, final *-n* doubles when it is preceded by a short vowel, and the next word begins with a vowel.

√अश् (IX अश्नाति) – 'to eat'
√घ्रा (I जिघ्रति) – 'to smell'
युक्त- (ADJ) – 'steadfast, attentive' (lit. 'joined'; *ta*-PTC of √युज्; see Note in Chapter 30)
√श्वस् (I श्वसति) – 'to breathe'
√स्पृश् (VI स्पृशति) – 'to touch'

Bhagavad-Gītā 5.8

25 Vālmīki Asks Nārada Who the Greatest Hero on Earth is

नारदं परिपप्रच्छ वाल्मीकिर्मुनिपुंगवम् ॥ १ ॥
को न्वस्मिन्साम्प्रतं लोके गुणवान्कश्च वीर्यवान् ।
धर्मज्ञश्च कृतज्ञश्च सत्यवाक्यो दृढव्रतः ॥ २ ।

चारित्रेण च को युक्तः सर्वभूतेषु को हितः ।
विद्वान्कः कः समर्थश्च कश्चैकप्रियदर्शनः । ३ ॥

आत्मवान्को जितक्रोधो मतिमान्को ऽनसूयकः ।
कस्य बिभ्यति देवाश्च जातरोषस्य संयुगे । ४ ॥
एतदिच्छाम्यहं श्रोतुं परं कौतूहलं हि मे ।
महार्षे त्वं समर्थो ऽसि ज्ञातुमेवंविधं नरम् ॥ ५ ॥

1) परिपप्रच्छ 'he asked' (3rd Sg Perf Act of परि-√प्रच्छ्) – on मुनिपुंगवम् see 'Stylistic note: men like tigers' in Chapter 16.
2) Split up नु अस्मिन् – कृत- here 'done deeds; karma' – दृढ(*dṛḍha*)-व्रत- 'whose vow is firm; resolute'.
3) युक्त- here 'intent on' (+ Instr; see Note on √युज् in Chapter 30) – हित- here 'beneficial to' (+ Loc). **l.2.** एक-प्रिय-दर्शन- 'a singular pleasure to behold'.
4) आत्मवत् (lit. 'having a soul') 'composed, prudent'. **l.2** बिभ्यति 3rd Pl of √भी (+ Gen) – जात-रोष- is a *bahuvrīhi* 'whose anger is born'.
5) परं begins a new sentence (what meaning does it have here? see 'Lexical note on पर-' in Chapter 22), which ends at मे – supply 'is' – महार्षे 'o great seer' (Voc Sg). (The hero in question is Rāma.)

अन्-असूयक- (Adj) – 'free from envy'
एवं-विध- (Adj) – 'of such a kind, such'
कौतूहल- (n.) – 'interest'
चारित्र- (m.) – 'good conduct'
त्वम् (Pron) – 'you' (Nom/Voc Sg)
नारद- (m.) – Nārada (a great sage)
नु (Indc) – 'so now; indeed'
पुंगव- (m.) – 'bull'
प्रहृष्ट- (Adj) – 'excited' (*ta*-Ptc of प्र-√हृष्)
मति- (f.) – 'mind; intelligence'
मुनि- (m.) – 'seer'
वाल्मीकि- (m.) – Vālmīki (poet, traditionally named as the author of the *Rāmāyaṇa*; guess the case of वाल्मीकिः from its form)
विद्वत्- (adj) – 'wise, knowing'
वीर्य- (n.) – 'strength, power'
संयुग- (n.) – 'battle'
सत्य- (n.) – 'truth'
सम्-अर्थ- (Adj) – 'able (to: + Inf)'
साम्प्रतम् (Indc) – 'now, in our time'

Rāmāyaṇa 1.1–5

CHAPTER 26
i- and *u*-Stems

In Chapter 13, we were introduced to *ī*- and *ū*-stems. These employed nearly identical endings and were parallel in how their stems changed in the different cases. The same is the case with their short-vowel counterparts: *i*- and *u*-stems have identical endings and undergo the same stem changes. This chapter thus discusses only *i*-stems in detail; *u*-stems will be briefly compared further down.

I-STEM NOUNS

All three genders are found of *i*-stem nouns. Each gender has a separate paradigm. Briefly look over the following examples, and then use the notes below to guide you through these forms.

Singular			
Masc	**Ntr**	**Fem**	
अग्निः	वारि	मतिः	**Nom**
अग्ने	वारि	मते	**Voc**
अग्निम्	वारि	मतिम्	**Acc**
अग्निना	वारिणा	मत्या	**Instr**
अग्नये	वारिणे	मत्यै, मतये	**Dat**
अग्नेः	वारिणः	मत्याः, मतेः	**Abl Gen**
अग्नौ	वारिणि	मत्याम्, मतौ	**Loc**
Dual			
अग्नी	वारिणी	मती	**NomVocAcc**
अग्निभ्याम्	वारिभ्याम्	मतिभ्याम्	**InstrDatAbl**
अग्न्योः	वारिणोः	मत्योः	**GenLoc**

Plural			
अग्नयः	वारीणि	मतयः	NomVoc
अग्नीन्		मतीः	Acc
अग्निभिः	वारिभिः	मतिभिः	Instr
अग्निभ्यः	वारिभ्यः	मतिभ्यः	DatAbl
अग्नीनाम्	वारीणाम्	मतीनाम्	Gen
अग्निषु	वारिषु	मतिषु	Loc

***i*-stem nouns of all genders:** अग्नि- **(m.) 'fire',** वारि- **(n.) 'water',** मति- **(f.) 'mind'**
(Shaded fields: overlap with endings of *ī*-stems.)

Neuters

Neuter *i*-stems are the most straightforward in their declension. They add an *-n* to the end of their stem before any ending that begins with a vowel: वारि- –› वारिन्-, thus giving e.g. Instr Sg वारिणा, Dat Sg वारिणे (with *n* > *ṇ* after *r*; –› Chapter 6 on this *sandhi*) etc. They effectively employ the same endings as neuter consonant stems (cf. neuter *s*-stems, Chapter 24). Note the long *-ī-* in the Gen Pl वरीणाम्, parallel to all other vowel-stems (such as *a*- and *ā*-stem *-ānām, ī*-stem *-īnām* and *ū*-stem *-ūnām*). As in all neuters, NomAcc are identical within each number.

Masculines

Masculine *i*-stems require the most attention. In the Instr Sg, they add an unexpected *-n-* to their stem (अग्निना, parallel to Ntr वारिणा). **Where they do not add *-n-*, the grade of their stem-final vowel changes**, and so may the grade of the case ending: in the VocDatAblGen Sg and in the Nom Pl, their stem ends in *-e* rather than *-i*, that is, in the full rather than zero grade of this vowel. This full grade appears as *-e-* before a consonant, as in Gen Sg अग्नेः, but as *-ay-* before a vowel, as in DatAbl Sg अग्नये. Dat Sg and Nom Pl add the expected endings onto this strong stem (*agnay-e, agnay-aḥ*). In the AblGen Sg, on the other hand, it appears that we are getting the full grade of the stem (अग्ने- rather than अग्नि-) combined with the zero grade of the ending (*-ḥ* instead of *-aḥ*). Finally, note the Loc Sg ending in *-au*. Given these numerous unexpected forms, it is best to memorise especially the singular of this paradigm rather than try to remember it in reference to others.

Feminines

Feminine *i*-stems are identical to their masculine counterparts, with three exceptions: the Instr Sg is मत्या (which adds the Instr Sg ending *-ā* to the regular prevocalic form of the stem, *maty-*). In the Acc Pl, we find the ending *-īḥ* rather than Masc *-īn*, a pair of forms that is parallel to e.g. Masc

a-stem Acc Pl *-ān*, Fem *ā*-stem *-āḥ*). Finally, while they may have the same endings as masculines, feminine *i*-stems may have endings parallel to those of *ī*-stems in the DatAblGenLoc Sg (shaded fields in the table).

Most feminine *i*-stems are **abstract nouns** formed by adding the suffix *-ti* to a verbal stem in zero grade: e.g. √नी 'to lead' –› नीति- 'leading, guidance, (moral) conduct'; √मन् 'to think' –› मति- 'thought, mind'. The same internal *sandhi* affects the *-t-* of *-ti* as that of e.g. the past participle suffix *-ta* (–› Chapter 8): –› दृष्टि- 'sight' from √दृश्, वृद्धि- 'growth' from √वृध् 'to grow' or बुद्धि- 'understanding' from √बुध्.

U-STEM NOUNS

As was pointed out above, *u*-stems are formed completely parallel to *i*-stems. In their internal *sandhi, i* corresponds to *u, ī* to *ū, y* to *v, e* to *o* and *ay* to *av*. Both stems have the Loc Sg Masc ending *-au*. Make sure **not to confuse** the very similar **AblGen Sg** (e.g. गुरोः) and **GenLoc Du** (e.g. गुर्वोः)

Singular				Dual				Plural		
Masc	**Ntr**	**Fem**		**Masc**	**Ntr**	**Fem**		**Masc**	**Ntr**	**Fem**
धनुः	अश्रु	धेनुः	**Nom**	धनू	अश्रुणी	धेनू	**Nom**	धनवः	अश्रूणि	धेनवः
धनो	अश्रु	धेनो	**Voc**				**Voc**			
धनुम्	अश्रु	धेनुम्	**Acc**				**Acc**	धनून्		धेनूः
धनुना	अश्रुणा	धेन्वा	**Instr**	धनुभ्याम्	अश्रुभ्या	धेनुभ्याम्	**Instr**	धनुभिः	अश्रुभिः	धेनुभिः
धनवे	अश्रुणे	धेन्वै, धेनवे	**Dat**				**Dat**	धनुभ्यः	अश्रुभ्यः	धेनुभ्यः
धनोः	अश्रुणः	धेन्वाः, धेनोः	**Abl**				**Abl**			
			Gen	धन्वोः	अश्रुणोः	धेन्वोः	**Gen**	धनूनाम्	अश्रूणाम्	धेनूनाम्
धनौ	अश्रुणि	धेन्वाम्, धेनौ	**Loc**				**Loc**	धनुषु	अश्रुषु	धेनुषु

***u*-stem nouns of all genders: धनु- (m.) 'bow', अश्रु- (n.) 'tear', धेनु- (f.) 'cow'**

I- AND *U*-STEM ADJECTIVES

There are not only *i*- and *u*-stem nouns, but also adjectives. Generally, *i*- and *u*-stem adjectives are formally identical to nouns of the same gender; but there are two exceptions. Neuter *i*- and *u*-stem adjectives may form their cases in the same way as neuter *i*-/*u*-stem nouns; yet in all those cases where neuter nouns add an *-n-*, adjectives may also take the same forms as the masculine.

Also, while feminine *u*-stem adjectives may be formally identical to feminine *u*-stem nouns, they may also appear as *ī*-stems: thus, the feminine of गुरु- 'heavy, important' is गुर्वी-, that of बहु-'much; many' is बह्वी-.

<table>
<tr><th colspan="3">THE NUTSHELL</th></tr>
<tr><td colspan="3">*i*-stems and *u*-stems use the same set of endings.
Their internal *sandhi* is parallel: *i*/*u*, *ī*/*ū*, *iy*/*uv*, *e*/*o*, *ay*/*av*.
Note: Feminines of *u*-stem adjectives may be *ī*-stems.</td></tr>
<tr><td>**Masculine**: memorise!</td><td>**Neuter**: adds *-n-* before endings that begin with a vowel.</td><td rowspan="2">**Feminine**: like the masculine, except in Instr Sg (*-yā*) and Acc Pl (*-īḥ*). Alternative 'feminine'/*ī*-stem forms in DatAblGenLoc Sg.
Most of these are abstract nouns formed by addition of *-ti* to the zero grade of a verbal root.</td></tr>
<tr><td>Identical adjective forms.</td><td>Adjectives may be like masculines in all forms that add an *-n-*.</td></tr>
</table>

VOCABULARY

अग्नि- (m.)	'fire'
ऋषि- (m.)	'seer; poet'
गिरि- (m.)	'mountain'
दृष्टि- (f.)	'sight; look, glance'
मति- (f.)	'mind; thought'
वारि- (n.)	'water'
अरि-	(Adj) 'hostile'; (m.) 'enemy'
कवि-	(Adj) 'wise'; (m.) 'sage, seer; poet'
बुद्धि- (f.)	'insight, understanding; mind' (–› √बुध्)
शत्रु- (m.)	'enemy'
धेनु- (f.)	'cow'
इषु- (m.)	'arrow'
अश्रु- (n.)	'tear' (as in crying)
धनु- (m.)	'bow' (i.e. the weapon)
धनुस्- (n.)	'bow' (i.e. the weapon)

बहु- (Adj) 'much, many' (–› *bahu-vrīhi*)
वसु- (Adj) 'good, excellent'; (n.) 'wealth, goods'
गुरु- (Adj) 'heavy; important'; (m.) 'teacher'
साधु- (Adj) 'good'

EXERCISES

1) **Identify and translate. Example:** अरीः Acc Pl Fem of अरि- 'hostile'
   १) अग्निना
   २) अरयः
   ३) दृष्ट्याम्
   ४) वसुनि
   ५) वसूनि
   ६) ऋषिषु
   ७) शत्रुभिः
   ८) मतयः
   ९) मत्या
   १०) अश्रु
   ११) कवे
   १२) अरये
   १३) गिरौ
   १४) मत्याः
   १५) अश्रुणी
   १६) इषोः
   १७) कव्यै
   १८) गुरवे
   १९) अग्ने
   २०) अग्नेः
   २१) वारि
   २२) इषवः
   २३) ऋषिभिः
   २४) कविनः
   २५) शत्रवः
   २६) अरिभ्याम्
   २७) वारीणि

२८) वारिणी
२९) वारिणि
३०) अग्नी
३१) कवीः
३२) गिरिषु
३३) गुर्वै
३४) गुरवे
३५) गुरुणे
३६) कव्या
३७) शत्रून्
३८) अग्नौ
३९) गुर्वाम्
४०) अश्रुणा
४१) गिरीणाम्
४२) अग्न्योः

2) **Give the form listed in brackets.** (The expected gender is stated for adjectives.)
   a) ऋषि- (Gen Du)
   b) कवि- (Acc Pl Ntr)
   c) बहु- (Loc Sg Fem)
   d) वसु- (Dat Pl Fem)
   e) कवि- (Abl Pl)
   f) मति- (Nom Sg)
   g) अश्रु- (Gen Sg)
   h) दृष्टि- (Loc Du)
   i) अरि- (Acc Sg Masc)
   j) बुद्धि- (Nom Du)
   k) इषु- (Acc Du)
   l) वसु- (Abl Sg Ntr)
   m) वारि- (Abl Pl)
   n) बुद्धि- (Acc Pl)
   o) अग्नि- (Abl Sg)
   p) बहु- (Voc Sg Masc)
   q) ऋषि- (Loc Pl)
   r) ऋषि- (Loc Sg)
   s) धनु- (Instr Du)
   t) गुरु- (Acc Sg Masc)

3) **Review exercise: identify and translate.** (Note that some forms may represent more than one case.) **Examples**: नराणाम् – Gen Pl of नर- (m.) 'of men'; सर्वम् – Acc Sg Masc and NomAcc Sg Ntr of सर्व- 'each, all'

१) अन्यौ
२) ओजः
३) इमे
४) मरुते
५) वसूनि
६) गिरेः
७) अमरया
८) गुणवन्
९) हविषा
१०) सर्वेषाम्
११) चक्षुर्भिः
१२) चम्वाम्
१३) मतयः
१४) महत्
१५) मुख्याः
१६) जीविते
१७) प्रभायाः
१८) उषाः
१९) यासाम्

4) **Translate into English.**

१) गिरेः शिरो दृष्ट्वा कुमाराः क्षणेन तं रोहितुमैच्छन् ।

२) क्षत्रियो महाबलो ऽप्यरीणां बहुभिरिषुभिर्जितः ।

३) स यत्नः फलवानेवासीदिति नन्दन्तः क्षत्रिया अवदन् ।

४) सुमतयः दुर्मतीन्नयेयुः ।

५) इषुभिररय ऋषीनग्नेरपद्रावयन्ति ।

६) वेपमानस्य बालस्याश्रूणि दृष्ट्वा शत्रुरन्नं तस्मान्नापाहरत् ।

७) नगरक्षेत्रगिरिषु गत्वा कुमारो वृद्धबुद्धिः प्रियं नगरं प्रत्यागच्छत् ।

८) गुरवे प्रणत्य नरस्तं गृहे ऽनयत् ।

९) शत्रोर्बहूनि वसून्यपहृत्य तुष्यन्तो नराः स्वकां नगरीं प्रत्यागच्छन् ।

१०) ग्रामं शीघ्रं त्यक्त्वोषसि महाबुद्धिरृषिर्नमो ऽकरोत् ।

READINGS

Dhṛtarāṣṭra's Lament

हतपुत्रो हतामात्यो हतसर्वसुहृज्जनः ।

दुःखं नूनं भविष्यामि विचरन्पृथिवीमिमाम् ॥ १० ॥

(…)

हृतराज्यो हतबन्धुर्हतचक्षुश्च वै तथा ।

न भ्राजिष्ये महाप्राज्ञ क्षीणरश्मिरिवांशुमान् ॥ १२ ॥

न कृतं सुहृदां वाक्यं जामदग्न्यस्य जल्पतः ।

नारदस्य च देवर्षेः कृष्णद्वैपायनस्य च ॥ १३ ॥

Notes: 10.1, 12.1: note the list of *bahuvrīhis*.

10) l.2 translate भविष्यामि विचरन् quite literally – दुःखं is an adverb.

12) Think about what हतचक्षुः could mean – translate तथा as 'and'. **l.2** महाप्राज्ञ addresses Saṃjaya, who tried to console Dhṛtarāṣṭra – split up क्षीण-रश्मिर् इव अंशुमान्.

13) वाक्यं √कृ 'to follow the advice of' – कृतं serves as main verb: 'it was not made(/followed)'. **l.2** देवर्षि- 'divine seer'.

अंशुमत्- (m.) – 'sun'
आमात्य- (m.) – 'minister'
कृष्ण-द्वैपायन- (m.) – 'the black islander' (Vyāsa, acc. to tradition the author of the *Mahābhārata* and grandfather of the Kauravas and Pāṇḍavas)
क्षीण- (ADJ) – 'broken, broken off'
वि-√चर् (I विचरति) – 'to wander, traverse' (+ ACC)
√जल्प् (I जल्पति) – 'to tell, to advise'
जामदग्न्य- (m.) – Jāmadagnya (son of Jamadagni, a great sage)
नारद- (m.) – Nārada (a great seer)
नूनम् (INDC) – 'now, from now on'
बन्धु- (m.) – 'relative'
√भ्राज् (I भ्राजते) – 'to shine'
रश्मि- (m.) – 'ray, beam'
राज्य- (n.) – 'kingdom, royal power'
वै (INDC) – 'indeed'

Mahābhārata 11.1.10, 12+13

Depression

वेदाभ्यासव्यसनरसिकैः स्थीयते तावता किं
सूक्ष्मा बुद्धिः श्रुतमिव विशत्यश्रुतं तावता किं ।
जल्पारम्भे जयति नियतं वादिनस्तावता किं
निर्वेदार्तं न यदि हृदयं शान्तिमभ्येति पुंसः ॥

Notes: l.1 वेद-अभ्यास-व्यसन-रसिक- 'excelling at Veda memorisation' – स्थीयते lit. 'there is standing (by: + Instr)' –› 'there are people who' – imagine a colon/sense break before तावता (here and in ll.2+3) – किम् + Instr 'what [use is there] with…'. **l.2** विशति here 'approaches' – श्रुतम् and अश्रुतम् are both nominalised. **l.3** Imply 'there is the kind of person who' – वादिनस् 'speakers, orators' (Acc Pl). **l.4** पुंसः 'of a man' (Gen Sg of पुंस्-/पुमांस्- –› Chapter 40) – this line picks up/completes the तावता किं from ll.1–3.

आरम्भ- (m.) – 'beginning'
आर्त- (Adj) – 'befallen/afflicted by'
अभि-√इ (II अभ्येति) – 'to approach, reach'
जल्प- (m.) – 'speech, debate'
तावत्- (Adj) – 'so great, such'
नियतम् (Indc) – 'surely, decidedly'
निर्-वेद- (m.) – 'despondency, indifference'
शान्ति- (f.) – 'peace'
सूक्ष्म- (Adj) – 'subtle, keen'

Śāntivilāsaḥ 33

Dhṛtarāṣṭra Wonders Why People Fight

एवमुक्त्वा ययौ व्यासो धृतराष्ट्राय धीमते ।
धृतराष्ट्रो ऽपि तच्छ्रुत्वा ध्यानमेवान्वपद्यत ॥ १ ॥

स मुहूर्तमिव ध्यात्वा विनिःश्वस्य मुहुर्मुहुः ।
संजयं संशितात्मानमपृच्छद्भरतर्षभ ॥ २ ॥

संजयेमे महीपालाः शूरा युद्धाभिनन्दिनः ।
अन्योन्यमभिनिघ्नन्ति शस्त्रैरुच्चावचैरिह ॥ ३ ॥
पार्थिवाः पृथिवीहेतोः समभित्यज्य जीवितम् ।
नैव शाम्यन्ति निघ्नन्तो वर्धयन्ति यमक्षयम् ॥ ४ ॥
भौममैश्वर्यमिच्छन्तो न मृष्यन्ते परस्परम् ।
मन्ये बहुगुणा भूमिस्तन्ममाचक्ष्व संजय ॥ ५ ॥

Notes: 1) ययौ 'he went away, left' (3rd Sg Perf Act of √या). – The datives depend on उक्त्वा **l.2** अन्वपद्यत 'he lapsed into, entered' (3rd Sg Impf Mid of अनु-√पद् (IV)) (+ Acc).

2) इव here 'in this manner, like this' – split up मुहुर् मुहुः. **l.2** संशित-आत्मानम् 'whose mind was sharp' (Acc Sg Masc) – भरत-ऋषभ (see 'Stylistic note: men like tigers' in Chapter 16) addresses Saṃjaya and begins the direct speech.

3) Split up संजय इमे – अभिनिघ्नन्ति –› अभि-नि-√हन्.

4) **l.2** निघ्नन्तो begins a new sentence – वर्धयन्ति Caus of √वृध् – यम-क्षय- 'the realm of Yama/Death'.

5) **l.2** Split up भूमिस् तन् मम आचक्ष्व – तन् (–› तत्) begins a new sentence and sums up/refers to all the things listed above: '(all) this' – मम (Gen Sg 1st-person Pron) here 'to me' – आचक्ष्व 2nd Sg Mid Impv 'describe!'.

अभि-नन्दिन्- (Adj) – 'delighting in' (अभिनन्दिनः Nom Pl Masc)
उच्चावच- (Adj) – 'varied; manifold'
ऐश्वर्य- (n.) – 'rule, power' (–› ईश्वर-)
सम्-अभि-√त्यज् (I समभित्यजति) – translate like √त्यज्
धृतराष्ट्र- (m.) – Dhṛtarāṣṭra (a king)
ध्यान- (n.) – 'reflection, meditation'
√ध्यै (II ध्याति) – 'to think, ponder'
परस्-परम् (Indc) – 'one another, each other'
पार्थिव- (m.) – 'earthly ruler, king' (*vṛddhi* derivative of पृथिवी-)
पृथिवी- (f.) – 'earth' (lit. 'the broad one')
भरत-ऋषभ- (m.) – 'Bharata-bull, bull-like Bharata'
भूमि- (f.) – 'earth'
भौम- (Adj) – 'earthly, of the earth' (–› भूमि- 'earth')
मही- (f.) – 'the Earth' (lit. 'the great one')
मुहूर्तम् (Indc) – 'for a moment'
मुहुर् मुहुः (Indc) – 'again and again, repeatedly'
√मृष् (IV मृष्यते) – 'to endure, bear, tolerate'
यम- (m.) – 'death; Yama' (god of death)
व्यास- (m.) – Vyāsa (acc. to tradition, the author of the *Mahābhārata*)
√शम् (IV शाम्यति) – 'to come to rest, find peace'
शस्त्र- (n.) – 'weapon'
वि-निः-√श्वस् (I विनिःश्वसति) – 'to sigh'
संजय- (m.) – Saṃjaya (narrator in the *Mahābhārata*)
अभि-नि-√हन्, नि-√हन् (II (अभि-)निहन्ति) – translate like √हन्

CHAPTER 27
The Perfect Tense I: Regular Perfect Formation

There are four things we need to know about the perfect, one concerning its meaning, and three concerning its formation. The **meaning** of the perfect in Classical Sanskrit is identical to the imperfect: both refer to the past. There was once a semantic difference between them (which is why there are two different sets of forms), but this difference has been lost.

Perfect **forms** consist of three elements:

a) a reduplicative syllable
b) the verbal root in strong or weak form
c) a special perfect ending

Combining a) and b), we arrive at the perfect stem. Note that this stem is unrelated to the present tense stem, and thus there are not ten different classes of perfect formations, but just the one.

Compare the perfect of √विश् 'to enter' (given in transliteration to facilitate recognising the individual elements):

	Active			Middle		
	Sg	**Du**	**Pl**	**Sg**	**Du**	**Pl**
1st	*vi-veś-a*	*vi-viś-i-va*	*vi-viś-i-ma*	*vi-viś-e*	*vi-viś-i-vahe*	*vi-viś-i-mahe*
2nd	*vi-veś-i-tha*	*vi-viś-athuḥ*	*vi-viś-a*	*vi-viś-i-ṣe*	*vi-viś-āthe*	*vi-viś-i-dhve*
3rd	*vi-veś-a*	*vi-viś-atuḥ*	*vi-viś-uḥ*	*vi-viś-e*	*vi-viś-āte*	*vi-viś-ire*

Perfect active and middle of विश् 'to enter'

Systematically put, the perfect is formed in the following way:

a) The **reduplicative syllable** comes first and consists of the first consonant and the vowel of the zero-grade root: the reduplicative syllable of √विश् is thus वि-. (See below for more details.)

b) The **root** is strong (i.e. its vowel stands in *guṇa*) in the active singular (√विश् –› वेश्-), and weak (vowel in zero grade) in all other forms (√विश् –› विश्-), thus displaying the same pattern of stem gradation as found in athematic verbs in the present tense (–› Chapter 18).

c) The **endings** are unique to the perfect (but note the usual *-v-* in the 1st Du, *-m-* in the 1st Pl, and similarity between 2nd and 3rd Du endings). Roots ending in a consonant insert an *-i-* before endings that begin with a consonant.

To analyse two forms explicitly:

vi-	***-veś-***	***-i-***	***-tha***	**2nd Sg Perf Act**
reduplicative syllable	root in *guṇa*	vowel between consonants	ending	
vi-	***-viś-***	***-***	***-e***	**1st/3rd Sg Perf Mid**
reduplicative syllable	root in zero grade		ending	

Notes on Reduplication

The example above features the simplest kind of reduplication, in which the **consonant reduplicates** in identical form. Yet note the various possible changes, which are **identical to those in Class III verbs** (–› Chapter 18).

Aspirated consonants reduplicate without aspiration: √भुज् 'to enjoy' –› 1st Sg Perf Act बुभोज.

Velar consonants reduplicate as palatals: √कृ 'to make, do' –› 1st Sg Perf Act चकर. ***h***, frequently representing original aspirated velar **gh*, is reduplicated as *j*, the unaspirated palatal counterpart of *gh* (√हस् 'to laugh' –› 1st Sg Perf Act जहस). Of **initial consonant clusters**, only the first consonant is reduplicated (√क्षिप् 'to throw' –› 1st Sg Perf Act चिक्षेप) unless it consists of *s* + stop, in which case it is the stop that reduplicates (स्था 'to stand' –› strong perfect stem तस्था-; √स्तु 'to praise' –› strong perfect stem तुष्टो-).

Vowels reduplicate in a different manner from what we have encountered in Class III presents. Roots that contain *i*/*ī* or *u*/*ū* have *-i-* or *-u-* as their reduplicative vowel, respectively: भुज् –› बुभुज्-, क्षिप् –› चिक्षिप्-. In all other cases, the reduplicative vowel is *-a-*: √कृ –› चकृ-; √दा –› ददा-.

Verbs whose root ends in *u*/*ū* add a *-v-* before endings that begin with a vowel: √श्रु –› 3rd Pl Act शुश्रुवुः (*śu-śru-v-uḥ*), √स्तु –› 3rd Sg Mid तुष्टुवे (with retroflexion of *s* –› *ṣ* due to *ruki*). Verbs whose

root ends in *i*/*ī* may add a *-y-*, or the *i*/*ī* may change into a *-y-* itself: –› e.g. √नी –› 3rd Pl Act निन्युः. Root-final *ṛ* changes into *r*: √कृ –› 3rd Pl Act चक्रुः.

There are some more details concerning how the Sanskrit perfect is formed that will be introduced in the next chapter. Until then, form perfects only of verbs given in the Exercises, and focus on memorising the perfect endings as repeated below.

		Sg	Du	Pl
Act	1st	*-a*	*-(i)-va*	*-(i)-ma*
	2nd	*-(i)-tha*	*-athuḥ*	*-a*
	3rd	*-a*	*-atuḥ*	*-uḥ*

Mid	1st	*-e*	*-(i)-vahe*	*-(i)-mahe*
	2nd	*-se*/*-iṣe*	*-āthe*	*-(i)-dhve*
	3rd	*-e*	*-āte*	*-ire*

Perfect active and middle endings

VOCABULARY

√हस् (I हसति) 'to laugh'
√स्पृश् (VI स्पृशति) 'to touch'

बन्धु- (m.) 'relative, kinsman' (–› √बन्ध्)
बान्धव- (m.) 'relative, kinsman' (–› √बन्ध्)
भूमि- (f.) 'the earth'
मृग- (m.) 'deer'
पुरा (Indc) 'long ago, formerly'
अधुना (Indc) 'now'
चिर- (Adj) 'long'
अचिरात् (Indc) 'soon'
चिरम् (Indc) 'for a long time'

EXERCISES

1) **Give the perfect paradigm of the following verbs: √लिख् 'to write'; √युध् 'to fight'; √दृश् 'to see'.**

2) **Analyse and translate the following forms.**
Example: विवेश 1st and 3rd Sg Perf Ind Act of √विश् 'to enter' –› 'I entered' or 'he entered'

१) ववृधे
२) चिच्छिदिम
३) युयुजुः
४) ववर्त
५) ववृत
६) रुरुधुः
७) तुतोषिथ
८) बभाषिध्वे
९) जगृहे
१०) बुबोध
११) ददृश
१२) ददर्श
१३) जह्रषे
१४) तुष्टुवुः
१५) विविशिरे
१६) बिभ्युः
१७) दुद्रुविरे
१८) शुश्रुवे
१९) बभ्र
२०) बुभुजिवहे
२१) जहर्ष
२२) निन्य
२३) निन्ये
२४) जह्रे
२५) निन्यतुः
२६) मम्राते
२७) युयुधे
२८) ववृधथुः
२९) बुबुधिमहे

3) **Give the perfect form as listed in brackets.**
   a) √लिख् (1st Pl Act)
   b) √शुभ् (3rd Sg Act)
   c) √युज् (2nd Pl Act)
   d) √तुष् (3rd Pl Act)
   e) √भुज् (1st Sg Mid)
   f) √मुच् (1st Sg Act)
   g) √मुच् (3rd Sg Mid)
   h) √युध् (1st Pl Mid)
   i) √लिख् (2nd Pl Act)
   j) √बुध् (1st Pl Act)
   k) √छिद् (1st Sg Act)
   l) √विश् (2nd Sg Act)
   m) √वृत् (3rd Du Act)
   n) √हु (3rd Pl Act)
   o) √श्रु (1st Sg Act)
   p) √युज् (3rd Sg Act)

READINGS

The Source of True Strength

बुद्धिर्यस्य बलं तस्य निर्बुद्धेस्तु कुतो बलम् ।
पश्य सिंहो मदोन्मत्तः शशकेन निपातितः ॥

Notes: l.1 निर्बुद्धेस् begins a new sentence; think about what kind of compound it is – कुतः here literally 'where (from)?'. **l.2** पश्य is a sentence of its own – the Caus Ptc निपातितः functions as a finite verb.

नि-पत् (I निपतति) – translate like √पत्
मद-उन्मत्त- (Adj) – 'distracted/misled by pride'

शशक- (m.) – 'hare'

Hitopadeśa 2.305

Imperfections of Beauty

ग्रन्थिलतया किमिक्षोः किमपभ्रंशेन भवति गीतस्य ।
किमनार्जवेन शशिनः किं दारिद्र्येण दयितस्य ॥

अन्-आर्जव- (n.) – 'curvedness; crookedness'
अपभ्रंश- (m.) – 'Apabhraṃśa' (a Prakrit dialect of low reputation)
इक्षु- (m.) – 'sugar-cane'

Notes: किं भवति + Instr 'what is it with…?' in the sense of 'what is the problem with…?'.

गीत- (n.) – 'song'
ग्रन्थिलता- (f.) – 'knottiness, being knotty'
दयित- (Adj) – 'dear, beloved'
दारिद्र्य- (*dāridrya-*) (n.) – 'poverty'
शशिन्- (m.) – 'moon' (शशिनः Gen Sg)

Āryāsaptaśatī 215

The Sun's Splendour Surpasses All

नक्षत्रे ऽग्राविन्दावुदरे कनके मणौ दृषि समुद्रे ।
यत्खलु तेजस्तदखिलमोयायितमब्जमित्रस्य ॥

Notes: l.1 Split up अग्रौ इन्दौ उदरे. **l.2** अखिलम् here is adverbial – the participle ओजायितम् functions as the main verb – the genitive अब्जमित्रस्य 'sun' (lit. 'the lotus-friend') expresses the agent of the verb.

अखिल- (Adj) – 'whole, complete'
इन्दु- (m.) – 'moon'
उदर- (n.) – 'stomach'
√ओज्- (X ओजायति) – 'to outdo, surpass'
कनक- (n.) – 'gold'

खलु (Indc) – 'indeed'
तेजस्- (n.) – 'splendour, brilliance'
दृश्- (f.) – 'eye'
नक्षत्र- (n.) – 'star'
मणि- (m.) – 'jewel'

Āryāsaptaśatī 341

A Matter of Perspective

अस्ति दक्षिणापथे सुवर्णवती नाम नगरी । तत्र वर्धमानो नाम वणिङ्निवसति । तस्य प्रचुरे ऽपि वित्ते ऽपरान्बन्धूनतिसमृद्धानव लोक्य पुनरर्थवृद्धिः करणीयेति मतिर्बभूव । यतः अधो ऽधः पश्यतः कस्य महिमा नोपचीयते । उपर्युपरि पश्यन्तः सर्व एव दरिद्रति ॥

Notes: l.2 तस्य प्रचुरे ऽपि वित्ते 'although his wealth is abundant' (locative absolute –› Chapter 36). **l.3** पुनर् begins the direct speech – अर्थवृद्धिः करणीया 'wealth-increase must be made' –› 'I must increase my wealth' – मतिः here '(his) thought'. **l.4** अधो ऽधः 'always/continuously down' (–› 'Stylistic note: word repetition' in Chapter 13) – translate कस्य like कस्य चित्. **l.5** दरिद्रति 'they (Pl!) feel greatly lacking, very poor'.

अति-सम्-ऋद्ध- (Adj) – 'extremely wealthy'
अधः (Indc) – 'down(wards)'
अपर- (Adj) – 'other'
उपरि (Indc) – 'up(wards)'
उप-√चि (V उपचिनोति) – 'to augment'; in passive: 'to grow, increase'
दक्षिणापथ- (m.) – the Deccan (region of Southern India)
महिमन्- (m.) – 'greatness' (महिमा Nom Sg)
अव-√लोक् (I अवलोकते) – 'to look at'
वणिज्- (m.) – 'merchant' (वणिक् Nom Sg –› Chapter 15)
वर्धमान- (m.) – Vardhamāna (personal name, lit. 'Increase')
नि-√वस् (I निवसति) – translate like √वस्
वृद्धि- (f.) – 'increase' (cf. the grammatical term)
सु-वर्ण-वती- (f.) – Suvarṇavatī (name of a city, lit. 'of beautiful/golden colour')

Hitopadeśa 2.5–8

Different Kinds of Dangerous

स्पृशन्नपि गजो हन्ति जिघ्रन्नपि भुजंगमः ।
हसन्नपि नृपो हन्ति मानयन्नपि दुर्जनः ॥

Notes: Translate अपि as 'simply, just' – remember the *sandhi* of final *-n* after a short vowel.

गज- (m.) – 'elephant'
जिघ्रत्- (Adj) – 'smelling, sniffing, detecting' (Pres Act Ptc of √घ्रा)
भुजं-गम- (m.) – 'snake' (lit. 'winding-goer')
√मान् (X मानयति) – 'to honour, respect' (Caus of √मन्)

Hitopadeśa 3.50

Karṇa's Skill and Prowess in the Fight

मृगमध्ये यथा सिंहो दृश्यते निर्भयश्चरन् ।
पाञ्चालानां तथा मध्ये कर्णो ऽचरदभीतवत् ॥ ५६ ॥
यथा मृगगणांस्त्रस्तान्सिंहो द्रावयते दिशः ।
पाञ्चालानां रथव्रातान्कर्णो द्रावयते तथा ॥ ५७ ॥
सिंहास्यं च यथा प्राप्य न जीवन्ति मृगाः क्व चित् ।
तथा कर्णमनुप्राप्य न जीवन्ति महारथाः ॥ ५८ ॥

Notes: Note the यथा… तथा structure in all three verses.

57) Split up मृग-गणान् त्रस्तान् – दिशः 'in all directions' (–› दिश्-).

58) Split up सिंह-आस्यम् – (अनु)प्राप्य 'having reached', here in the sense of 'having been caught by'.

अ-भीतवत् (Indc) – 'fearlessly, unafraid'
आस्य- (n.) – 'mouth'
कर्ण- (m.) – Karṇa (a great warrior)
त्रस्त- (Adj) – 'trembling, shaking'
निर्-भय- (Adj) – 'fearless'
मृग- (m.) – 'deer'
पाञ्चाल- (m.) – Pāñcāla (member of the Pañcala people)
व्रात- (m.) – 'number, group of'

Mahābhārata 8.56.56–8

CHAPTER 28
The Perfect Tense II: Irregular and Unexpected Forms

There are irregular and unexpected forms in all three components of the perfect verb – reduplicative syllable, stem and ending.

Reduplication

When a root begins with a consonant, this consonant and the vowel contained in the root in zero grade are repeated to form the reduplicative syllable: thus, the root √विश् 'to enter' has the (weak) perfect stem वि-विश्-. Yet when a root begins with a vowel, there is no initial consonant to reduplicate, and we find just the vowel of the (zero-grade) root reduplicated: thus, the root √इष् 'to want' has the (weak) perfect stem ईष्- (*i-iṣ-*, with the two *i*'s merging into long *ī*-). Yet in the strong forms, where the root stands in *guṇa*, a glide appears between the reduplicative vowel and the root, resulting in e.g. 1st Sg इयेष (*i-y-eṣ-a*). As the table below shows, we find very similar forms in some roots that begin with *y*- and *v*-.

	Strong stem (here: in 1st Sg)	**Weak stem (here: in 3rd Pl)**
√इष् 'to want'	इयेष (*iy-eṣ-a*)	ईषुः (*i-iṣ-uḥ*)
√उष् 'to burn'	उवोष (*uv-oṣ-a*)	ऊषुः (*u-uṣ-uḥ*)
√यज् 'to worship'	इयज (*i-yaj-a*)	ईजुः (*i-ij-uḥ*)
√वच् 'to say'	उवच (*u-vac-a*)	ऊचुः (*u-uc-uḥ*)

The reason behind the behaviour of the affected roots beginning with *y*- and *v*- is simple: these are all roots cited in *guṇa* because giving their zero grade would not allow us to infer the form of all their grades (–› Chapter 7). When looked at in the zero grade (which is the form that determines the shape of the reduplicative syllable), a root such as √यज् (zero grade इज्) begins with an *i*- in the same way that √इष् does.

A small number of verbal roots beginning with (vocalic) *ṛ*- or with *a*- before more than one consonant reduplicate in a rather unusual way: they add the syllable *ān*- before the root. Thus, √ऋच् 'to praise' (cf. the *Ṛg-veda* (also written *Rigveda*), literally 'praise

knowledge') has a 3rd Sg Perf Act आनर्च (3rd Pl आनृचुः), and √अञ्ज् 'to smear' has the 3rd Sg Perf Act आनञ्ज. Roots beginning with a long vowel often form the periphrastic perfect (–› Chapter 34).

Stems

Regularly, the strong forms (the active singular) employ the root in *guṇa*, the weak forms (all others) the root in zero grade. Yet note the following:

a) Roots that in *guṇa* contain an *-a-* that is followed by just one consonant always appear in *vṛddhi* in the 3rd Sg, and sometimes also in the 1st Sg: √पत् 'to fall; fly' has a 1st Sg पपत or पपात; its 3rd Sg is always पपात; √नी 'to lead' has a 1st Sg निनय or निनाय; its 3rd Sg निनाय.

b) Roots that have 1) just *–a-* as their *guṇa* vowel and 2) an initial consonant that reduplicates as itself (rather than as its unaspirated or palatal counterpart) display the following weak form: the root does **not** reduplicate; the root vowel changes to *-e-*.

√पत् 'to fall, fly'	–›	3rd Pl पेतुः (but compare 3rd Sg पपात)
√नम् 'to bow'	–›	3rd Pl नेमुः (3rd Sg ननाम)
√सद् 'to sit'	–›	3rd Pl सेदुः (3rd Sg ससाद)

c) Roots ending in *-ā* lose that *-ā* in their weak forms.

√धा 'to place, put'	–›	1st Pl दधिम, 3rd Pl दधुः (*da-dh-uḥ*)
√दा 'to give'	–›	3rd Pl ददुः (*da-d-uḥ*)
√स्था 'to stand'	–›	3rd Du तस्थतुः (*ta-sth-atuḥ*)

Forms Difficult to Recognise

Sometimes, forms that are regular may nevertheless be difficult to recognise. In the weak forms of **roots ending in a nasal**, such as √गम्, the regular zero grade, *gm*, does not appear as *ga* (as in the absolutive गत्वा, or in any other form where it is followed by a consonant), but remains *gm* before the vowels that follow throughout all weak forms: –› e.g. 1st Du जग्मिव, 1st Pl जग्मिम, 3rd Pl जग्मुः *ja-gm-uḥ*.

Endings

In the case of roots ending in *-ā*, the ending of both 1st and 3rd Sg is *-au*: √स्था –› 1st + 3rd Sg तस्थौ (note 3rd Pl तस्थुः); √दा –› 1st + 3rd Sg ददौ.

Irregular Paradigms

– A few roots show *guṇa* even in the weak stem (e.g. तत्यजुः, सस्मरुः).
– √भू 'to be' has the stem बभूव्- throughout the perfect paradigm.

- √अस् 'to be' has a long initial *ā*- throughout its paradigm: 1st Sg आस, and e.g. 1st Pl आसिम.
- √विद् 'to know' does not have a reduplicative syllable: 1st Sg वेद, 3rd Pl विदुः.
- √हन् 'to kill', whose underlying form *√*ghan* we encountered in some of its present tense forms (e.g. 3rd Pl घ्नन्ति –› Chapter 19), has *gh*- rather than *h*- throughout its perfect forms: e.g. 1st Sg जघन, 3rd Pl जघ्नुः.

A number of full perfect paradigms are provided in the Reference Grammar (Appendix III) for the sake of further illustration. Note that Class X verbs form their perfects in an entirely different way, which will be introduced in Chapter 34 ('The periphrastic perfect').

VOCABULARY

√पच्	(I पचति, -ते)	'to cook'
√सृ	(I सरति, -ते)	'to flow'
√ऋच/√अर्च्	(I अर्चति)	'to shine; to praise'
√धृष्	(V धृष्णोति)	'to be bold; to dare to (+ Inf)'
√स्तभ्/√स्तम्भ्	(IX स्तभ्नाति)	'to prop up; to fix'
√पॄ	(IX पृणाति)	'to fill'
√यज्	(I यजति, -ते)	'to worship'

स्तम्भ- (m.) 'pillar, column'

EXERCISES

1) **Identify and translate.**
   १) लिलेख
   २) उवाच
   ३) जह्रुषुः
   ४) दुद्राव
   ५) युयुज
   ६) पपात
   ७) पेततुः
   ८) विदिम
   ९) जग्रह

१०) बभूव
११) पेचिमहे
१२) जहार
१३) निन्ये
१४) जह्रषिरे
१५) ददौ
१६) जुहाव
१७) चेरुः
१८) जज्ञौ
१९) उवास
२०) जह्रतुः
२१) दिद्युताथे
२२) सस्र
२३) दधौ
२४) ऊषतुः
२५) ईजिमहे
२६) उवाह
२७) ऊदिम
२८) दध
२९) वेद
३०) तस्थिरे
३१) तेपिरे
३२) इयाज
३३) दधे
३४) ऊच
३५) नेमिषे
३६) बिभिदाते
३७) सेदतुः
३८) जघ्नुः
३९) तेपाथे
४०) नेमुः

2) **Give the form listed in brackets.**
   a) √भिद् (3rd Pl Mid)
   b) √त्यज् (3rd Sg Act)
   c) √मुच् (3rd Pl Act)

d) √युध् (1st Sg Act)
e) √युध् (1st Sg Mid)
f) √लभ् (3rd Sg Act)
g) √लभ् (3rd Sg Mid)
h) √ग्रह् (3rd Sg Act)
i) √सद् (1st Sg Act)
j) √सद् (1st Pl Act)
k) √स्तु (1st Pl Act)
l) √भृ (1st Sg Act)
m) √श्रु (2nd Pl Mid)
n) √भी (3rd Sg Act)
o) √चर् (3rd Du Act)
p) √दह् (3rd Sg Act)
q) √दह् (1st Pl Mid)
r) √पच् (3rd Sg Act)
s) √स्था (1st Sg Act)
t) √शुभ् (3rd Sg Mid)
u) √वृ (3rd Sg Act)
v) √वृध् (3rd Pl Mid)
w) √द्रु (1st Sg Mid)
x) √हु (2nd Pl Act)

3) **Review exercise: identify the following forms and change them into the specified equivalent.**
Example: लुम्पति (Perf): 3rd Sg Pres Act of √लुप्, Perf: लुलोप.
१) भरति (Perf)
२) चचार (Mid)
३) अपश्याम (Perf)
४) अस्ति (Impf, Perf)
५) बिभ्य (Pres)
६) भवावः (Perf)
७) ततपिथ (Pl)
८) ततपिथ (Mid)
९) ददामि (Perf)
१०) अगच्छन् (Perf)
११) बुभुजे (Pres)
१२) युध्येथे (Perf)
१३) कुर्वन्ति (Perf)
१४) युञ्ज्महे (Perf)

१५) वक्ति (PERF)
१६) आयम् (PRES)
१७) वर्तध्वे (PERF)
१८) तस्थतुः (PRES)
१९) मम्रे (ACT)
२०) मुञ्चति (PERF)

4) **Translate into English.**

१) शूरा अरीन्ददृशुः । नगरं पालयितुमिच्छन्तः प्रदुद्रुवुः ।

२) बहुवसोर्नरस्य गृहं ननाश । वसु तं न दुःखाद्ररक्षेति बुबुधिम ।

३) ईश्वरं दृष्ट्वा नमश्चक्रिरे ।

४) उषसि कुमाराः प्रिये गृहनगरे तत्यजुः ।

५) यतः कामः कुमारस्य हृदये ववर्ध ततः कन्यायै रत्नं ददौ ।

६) बालौ गुरोर्वचनानि शुश्रुवतुः । स धीमानेवेति तुष्टुवतुः ।

७) कुमारा आपदि हतं मित्रं शुशुचिरे । गुणवान्महाबलश्चासीदिति सस्मरुः ।

८) उदितस्य सूर्यस्य प्रभया प्रसन्नः सिंहो ऽचिन्तः सुष्वाप । (उदित- is the *ta*-PTC of उद्-√इ)

९) यतो नृपः पौरान्न ररक्ष ततः शत्रवः पुरमभिदुद्रुवुः सर्वाणि रत्नानि चापजह्रुः ।

१०) काले तु पौराः पुरं त्यक्तुं शेकुः ।

११) अपि बिभ्येति पृष्टाः । चिरं बिभीमाधुनैव तु न बिभीम इति प्रत्यूचिम ।

१२) चिरं महान्वृक्षः क्षत्रियगणस्य छायां ददौ । तदा तु छिन्नः ।

१३) यदन्नं सुहृदः पेचुस्तद्बुभुजिमहे ।

१४) नृपः कुमाराय रूपवतीं कन्यां सरत्नां ददौ । महासुखौ कुमारः कन्या चापजग्मतुः ।

१५) बहव एव क्षत्रिया युद्धे मम्रुः । एके तु स्वां नगरीं प्रत्याजग्मुः ।

१६) चिरं वसुमानास । तदा तु सर्वं तत्याज वने च गत्वा तत्र चिन्तयितुं ससाद ।

१७) स्मयता सखीगणेन परिवृता नार्यपि जहास ।

१८) क्षत्रिया इषुभिर्हता भुवि पेतुः ।

१९) पुरे जग्मिम । अपि कदा चित्पुरे जग्म । जगम स च जगाम ते तु न जग्मुः ।

२०) नरः स्त्रिया दर्शनेन तुतोष । तस्याः प्रभा देव्या इवेति मेने ।

२१) मृतस्य शत्रो रथमिषूंश्च सधनुषो युद्धक्षेत्रादलेभिमहे । क्षत्रियेभ्यः स्वबन्धुभ्यो ददिम ।

२२) व्याघ्रो हंसं जग्राह । क्षणेनापदुद्राव ।

२३) यतः कोपादुवचिथ ततो न शुश्रुम ।

२४) क्षत्रियो न कदा चनारीन्हन्तुमियेष । अधुना तु धर्मवित्तानभिबभूव । तान्सर्वाञ्जघान ।

CHAPTER 29
ṛ-Stems, *n*-Stems; the Periphrastic Future

Ṛ-STEMS

ṛ-stems are vowel-stems; but while most of the **endings** they employ have already been introduced in relation to other stems, the combination in which they use them is unique. Especially the singular needs to be memorised carefully. *ṛ*-stems display straightforward internal ***sandhi***: the stem-final sound surfaces as vocalic *-ṛ-* between consonants and as consonantal *-r-* everywhere else. In final position, it changes into *-ḥ* in accordance with external *sandhi*. Like *vant-*/*mant-* and *ant*-stems (–› Chapter 25), *ṛ*-stems have **stem gradation:** their weak stems end in *-ṛ*, their strong stems (as before, used in NomVocAcc Du and Pl and NomVoc Pl) in either *guṇa -ar* or *vṛddhi -ār*. Their Loc Sg (!) stands in *guṇa*.

Most *ṛ*-stems actually end in *-tṛ* (*guṇa -tar, vṛddhi -tār*). They consist of two semantic groups: one group contains **kinship terms**, i.e. words denoting family relationships: मातृ- 'mother', पितृ- 'father', दुहितृ- 'daughter', or भ्रातृ- 'brother'. The *-tṛ*/*-tar* in these is directly related to the *-ther* or *-ter* in the equivalent English words. The other, much larger group contains **agent nouns.** By taking a verbal root in *guṇa* and adding *-tṛ*, we get nouns such as ने-तृ- 'leader' (from √नी 'to lead'), कर्-तृ- 'doer, agent' (from √कृ 'to make, do', e.g. in पाप-कर्तृ- 'evil-doer'), लब्धृ- 'taker' (from √लभ् 'to take') etc. (The same internal *sandhi* applies as before *-t-* elsewhere; –› Chapter 8 and the Reference Grammar in Appendix III for details.) Some roots that end in consonants add not *-tṛ*, but *-itṛ* (as e.g. रक्षितृ- 'protector' from √रक्ष् 'to protect'); generally speaking, *-itṛ* appears in those roots that also employ *-itum* (rather than *-tum*) to form their infinitive.

Four of the kinship terms (मातृ- 'mother', पितृ- 'father', दुहितृ- 'daughter' and भ्रातृ- 'brother') as well as नृ- 'man' behave as we might expect them to: their weak forms employ zero grade *-tṛ*, their strong forms *guṇa -tar*. All other kinship terms, as well as all agent nouns, employ not *guṇa -tar*, but *vṛddhi -tār* in their strong forms.

	Singular		Dual		Plural	
Nom	पिता	नेता	पितरौ	नेतारौ	पितरः	नेतारः
Voc	पितः	नेतः				
Acc	पितरम्	नेतारम्			पितॄन्	नेतॄन्
Instr	पित्रा	नेत्रा	पितृभ्याम्	नेतृभ्याम्	पितृभिः	नेतृभिः
Dat	पित्रे	नेत्रे			पितृभ्यः	नेतृभ्यः
Abl	पितुः	नेतुः				
Gen			पित्रोः	नेत्रोः	पितॄणाम्	नेतॄणाम्
Loc	पितरि	नेतरि			पितृषु	नेतृषु

ṛ-stems: पितृ- (m.) 'father', नेतृ- (m.) 'leader'.
The fields of strong cases are shaded.

Note:
- The Nom Sg has lost its final *-r* and ends in a long *-ā* in both types of *ṛ*-stems.
- AblGen Sg have an ending not encountered before, *-uḥ*.
- The Acc and Gen Pl both contain a long vocalic *ṝ*. Note that this is parallel to the long vowel in e.g. *a*-stems (*-ān* and *-ānām*, respectively).
- Masculine and feminine *ṛ*-stems are declined identically, with the exception of the Acc Pl: while the masculine forms end in *-ṝn*, feminines end in *-ṝḥ*; –› e.g. Acc Pl मातॄः 'mothers' (parallel to *ā/ī/ū*-stems, whose Acc Pl is *-āḥ*, *-īḥ*, *-ūḥ*).

N-STEMS

There are two varieties of *n*-stems: *an*-stems and *in*-stems. They are all either Masc or Ntr, with the Ntr differing from the Masc in NomVocAcc of all numbers.

an*-stems** are in effect greatly similar to regular (agent noun) *ṛ*-stems. Their **endings** overlap except for Gen Sg and Acc and Gen Pl, where *n*-stems have the standard consonant-stem endings. As for **stem gradation**, in their weak forms, they have zero grade *-n-*, and in their strong forms (again, Masc NomVocAcc Sg and Du and NomVoc Pl, they have *vṛddhi -ān-*. Their Loc Sg can be *guṇa* or zero grade. Their ***sandhi also is similar: between consonants, stem-final *-n-* turns into its vocalic

equivalent *a* (e.g. राजभिः, –› नेतृभिः; –› Chapter 7 on the development of nasals between consonants). Their Nom Sg Masc has lost its final *-n* and ends in *-ā*.

But note: where zero-grade *n* remains a consonant, it assimilates to a preceding consonant; specifically, *-n-* (the dental nasal) turns into the palatal nasal *-ñ-* when it is preceded by the palatal stop *-j-* (e.g. AblGen Sg राज्ञः). Also, the weak forms of *an*-stems that end in a consonant plus one of the suffixes *-man-* or *-van-* have *guṇa* rather than zero grade (see paradigm of आत्मन्- below).

	Singular				Dual				Plural		
	Masc		Ntr		Masc		Ntr		Masc		Ntr
	राजा	आत्मा	नाम	Nom	राजानौ	आत्मानौ	नामनी/ नाम्नी	Nom	राजानः	आत्मानः	नामानि
	राजन्	आत्मन्		Voc				Voc			
	राजानम्	आत्मानम्		Acc				Acc	राज्ञः	आत्मनः	
	राज्ञा	आत्मना	नाम्ना	Instr	राजभ्याम्	आत्मभ्याम्	नामभ्याम्	Instr	राजभिः	आत्मभिः	नामभिः
	राज्ञे	आत्मने	नाम्ने	Dat				Dat	राजभ्यः	आत्मभ्यः	नामभ्यः
	राज्ञः	आत्मनः	नाम्नः	Abl				Abl			
				Gen	राज्ञोः	आत्मनोः	नाम्नोः	Gen	राज्ञाम्	आत्मनाम्	नाम्नाम्
राज्ञि/	राजनि	आत्मनि	नाम्नि/ नामनि	Loc				Loc	राजसु	आत्मसु	नामसु

***an*-stems: राजन्- (m.) 'king'; आत्मन्- (m.) 'soul, self'; नामन्- (n.) 'name'**

> Note that in cases whose endings begin with a consonant, these stems look identical to *a*-stems, which may cause confusion. Make sure you remember that words such as कर्मन्- etc. are *n*-stems, not *a*-stems.

***in*-stems** are formally very similar to *an*-stems, but have different, simpler stem gradation: *-in-* surfaces as *-in-* before vowels, and as *-i-* before consonants. In the Nom Sg Masc, the ending is *-ī*, in the Ntr it is *-i* (cf. the *-ā*/*-a* of *an*-stems).

	Singular		Dual		Plural	
	Masc	Ntr	Masc	Ntr	Masc	Ntr
Nom	बली	बलि	बलिनौ	बलिनी	बलिनः	बलीनि
Voc	बलिन्	बलि(न्)				
Acc	बलिनम्	बलि				
Instr	बलिना		बलिभ्याम्		बलिभिः	
Dat	बलिने				बलभ्यः	
Abl	बलिनः					
Gen			बलिनोः		बलिनाम्	
Loc	बलिनि				बलिषु	

***in*-stem: बलिन्- 'strong'**

-in can be added to both noun stems and verbal roots. When *-in* is added to a noun stem, the resulting word means 'having (that noun)': पक्षिन्- 'bird' literally means 'having wings (पक्ष-)'; बलिन्- means 'having strength (बल-); strong'; वेदिन्- means 'having knowledge (वेद-), knowing, wise'. One of the words for elephant, हस्तिन्-, literally means 'having a hand (हस्त-)', referring to the elephant's most noticeable feature – the trunk – which it uses as a hand. Note that the final *-a* of *a*-stem nouns is dropped before the *-in*.

-in added to a verbal root (which stands in either *guṇa* or *vṛddhi*) creates adjectives meaning 'doing (that verb)'; these can also be used like agent nouns: –› करिन्- or कारिन्- 'doing' or 'doer, someone who does', from √कृ 'to do', or जयिन्- 'winning, victorious' from √जि 'to win, conquer'.

Another kind of *in*-stem is formed by adding the suffix *-vin*, which has the same possessive meaning as *-vant-*/*-mant-*, to a noun stem: –› तेजस्विन्- 'having splendour; splendid, bright', तपस्विन्- '(*having –›) practising austerities; ascetic'.

Feminines of *in*-stems add *-ī* to the stem and decline like regular *ī*-stems: –› बलिनी- 'strong (woman)'.

THE NUTSHELL	
Stem gradation: NomVocAcc Sg and Du, and NomVoc Pl = strong; Loc Sg: *guṇa* (or zero); all others: weak.	
Stem gradation	
ṛ (kin)[1]	**strong** = *guṇa ar*, **weak** = zero grade *ṛ/r*
ṛ (agent)	**strong** = *vṛddhi ār*, **weak** = zero grade *ṛ/r*
an	**strong** = *vṛddhi ān*, **weak** = zero grade *n/a* (if cons. +*m/v* preceding: *an*)
in	*-in* before vowels, *-i* before consonants
[1] मातृ- 'mother', पितृ- 'father', दुहितृ- 'daughter'; भ्रातृ- 'brother'; नृ- 'man'	
-r	Kinship terms: पितृ- 'father', or agent nouns (verbal root in *guṇa* plus *-tar*): नेतृ- 'leader'. Note these endings: AblGen Sg *-uḥ*, Acc Pl Masc *-ṝn*, Fem *-ṝḥ*.
-n	*n*-stems use regular consonant-stem endings. ***in*-stems**: added to noun, meaning 'having (that noun)': पक्षिन्- 'winged one, bird'; or to a verbal root (in *guṇa* or *vṛddhi*): गामिन्- 'going'. Form feminines by adding *-ī*: बलिनी-, जयिनी-, तेजस्विनी- (–› Chapter 13 on *ī*-stems).

THE PERIPHRASTIC FUTURE

'Periphrastic' is a term here used to mean that one concept/idea is expressed by means of more than one word. The periphrastic future consists of an agent noun ending in *-tṛ* combined with a form of √अस् 'to be'. नेतास्मि (< नेता अस्मि), for example, means 'I will lead, am about to lead'. In the 1st and 2nd persons, the Nom Sg form of the agent noun (ending in *-tā*) is combined with the relevant form of √अस् 'to be' (they may be written together or separately, and either word may come first). In the 3rd persons, the Nom of the respective number of the agent noun stands on its own. Thus, नेता, नेतारौ and नेतारः mean 'he will lead', 'the two will lead' and 'they will lead', respectively.

	Sg	Du	Pl
1st	नेतास्मि	नेतास्वः	नेतास्मः
2nd	नेतासि	नेतास्थः	नेतास्थ
3rd	नेता	नेतारौ	नेतारः

Periphrastic future of √नी

Translate the periphrastic future like the regular future. Although the third-person forms are simple agent nouns, their context allows us to keep the two categories (agent noun vs. future expression) apart. Also, the periphrastic future is often used together with adverbs of time such as श्वः 'tomorrow'.

सत्यं वः प्रतिजानामि श्वो ऽस्मि हन्ता जयद्रथम्
'The truth (सत्यं) I make known to you (वः): tomorrow I will kill Jayadratha.'
(Arjuna at *Mahābhārata* 7.73.20)

REVIEW QUESTIONS

1) Describe the two types of *ṛ*-stem. What are the differences between them in terms of form and meaning?
2) What does the suffix *-in-* do?
3) Which *ṛ*-stem case endings differ from the regular consonant-stem endings?
4) Describe the formal difference between how stems of the type राजन्- and the type आत्मन्- are declined.

VOCABULARY

Note: Nouns that have several grades of their stem are, like verbal roots, usually quoted in their weakest form. Yet to avoid some formal difficulties, *an*-stems are quoted in *guṇa*.

मातृ- (f.)	'mother'
पितृ- (m.)	'father'
पितरौ (m.)	'parents' (only dual)
पितरः (m.)	'forefathers, ancestors'
स्वसृ- (f.)	'sister'
भ्रातृ- (m.)	'brother'
कर्मन्- (n.)	'doing, action'
राजन्- (m.)	'king' (but महाराज-!)
नामन्- (n.)	'name'
मूर्धन्- (m.)	'(fore)head; top; peak'
दुहितृ- (f.)	'daughter'

भर्तृ- (m.)	'husband'
नृ- (m.)	'man, hero'
नेतृ- (m.)	'leader'
रक्षितृ- (m.)	'protector'
हस्तिन्- (m.)	'elephant'
हस्त- (m.)	'hand'
पक्षिन्- (m.)	'bird'
पक्ष- (m.)	'wing'
तेजस्विन्- (ADJ)	'having splendour (तेजस्-), splendid, brilliant'
आत्मन्- (m.)	'soul, self'; 'oneself' (used as reflexive pronoun)
ब्रह्मन्- (n.)	'the universal soul, divine essence; religious knowledge'
ब्राह्मण- (m.)	'wise man, brahmin'
शशिन्- (m.)	'moon' (lit. 'having a rabbit') (in a number of Asian countries, there is a rabbit in the moon, not a man)
-हन्-, -घ्न-	(IFC) 'killing, one who kills'

Note: In this book, नृ- 'man' will only be encountered as the first member of compounds (e.g. in नृप- or नृपति-); details of its irregular declension may be looked up in Whitney, *A Sanskrit Grammar* (§371). नृ- lies at the basis of the much more frequent नर-.

EXERCISES

1) **Identify. Example:** भर्तुः – GEN SG of भर्तृ- (m.) 'brother' –› 'of the/a brother'

१) हस्तिभिः
२) जेतॄणाम्
३) कर्मणि
४) स्मयिनाम्
५) दुहितॄः
६) पितरम्
७) मूर्ध्नि
८) ब्रह्म
९) नेतुः
१०) रक्षितारः
११) शशिनः
१२) शत्रुहन्ता
१३) मूर्धनि

१४) वक्तारौ
१५) पितरौ
१६) माता
१७) पक्षिषु
१८) नेतारम्
१९) कर्मणः
२०) कर्माणि
२१) स्मयी
२२) पितरः

2) **Of the Sanskrit of each word, give the form listed in brackets.**
Example: 'man' (GEN SG) –› नरस्य 'of the/a man'.
a) 'leader' (INSTR SG)
b) 'man' (x3) (NOM PL)
c) 'action' (GEN PL)
d) 'bird' (ABL DU)
e) 'sister' (DAT SG)
f) 'moon' (NOM SG)
g) 'mother' (NOM PL)
h) 'universal soul' (ABL SG)
i) 'protector' (NOM PL)
j) 'brother' (NOM SG)
k) 'daughter' (ACC PL)
l) 'father' (VOC SG)

3) **Review exercise: match the adjectives or pronouns in brackets to the given nouns by putting them in the same case, number and gender. Example:** (उग्र-) कर्मनः –› उग्रस्य कर्मनः 'of the terrible deed' (GEN SG) or उग्रात्कर्मनः 'from the terrible deed' (ABL SG)
१) (क्षुद्र-) राज्ञः
२) (अचक्षुस्-) मित्रे
३) (कवि-) बालानाम्
४) (अन्य-) इषवः
५) (वेदविद्-) कुमारेषु
६) (रूपवत्-) राज्ञी
७) (गुरु-) नेता
८) (भीम-) हस्तिभिः
९) (बहु-) पितरः
१०) (हिमवत्-) मूर्ध्नि

११) (सर्व-) अश्वानाम्
१२) (सुमनस्-) बन्धोः
१३) (वर-) वारि
१४) (वसु-) धनूंषि
१५) (सुन्दर-) नारी
१६) (महत्-) गजम्
१७) (क-) स्वसुः
१८) (अरि-) क्षत्रियाः
१९) (सुहृद्-) कन्ये
२०) (धीमत्-) पितरौ

4) **Translate into English.**

१) जनानां मूर्ध्नि राजा भवेदिति पितोवाच ।

२) पितरौ दुहितॄणां पुत्राणां च रक्षितारौ भवेताम् ।

३) राजा रक्षितृभिः सहापगच्छन्न दृष्टः ।

४) अपद्रुतो भ्राता स्वसृभिर्न लक्षितः पुरे तु वित्तः ।

५) पक्षिगणो मरुता गिरिभ्य इहापतत् ।

६) कन्यागणो वदन्तं हंसं श्रुत्वा भयात्क्षणेनापाद्रवत् ।

७) मरुद्वनाद्वाही पक्षिणा लक्षितः।

८) मर्त्यानां जीवितमस्थायीति क्षत्रियो वेत्ति । (अ-स्था-यिन् (*a-sthā-y-in)* guess meaning from formation and context)

READINGS

न सो ऽस्ति पुरुषो लोके यो न कामयते श्रियम् ।

Hitopadeśa 2.340

29

Rāma Introduces Himself and His Family

आसीद्दशरथो नाम राजा त्रिदशविक्रमः ।
तस्याहमग्रजः पुत्रो रामो नाम जनैः श्रुतः ॥ १३ ॥
भ्रातायं लक्ष्मणो नाम यवीयान्मामनुव्रतः ।
इयं भार्या च वैदेही मम सीतेति विश्रुता ॥ १४ ॥

Notes:

13.2) श्रुत- here 'famous among; known by' (+ Instr).

14.2) Translate इति as 'called'.

अग्र-ज- (Adj) – 'first-born'
अनु-व्रत- (Adj) – 'devoted, faithful to' (+ Acc)
त्रिदश-विक्रम- (Adj) – lit. 'having the courage of the 30' –› 'as bold as the 30 (highest) gods'
दशरथ- (m.) – Daśaratha (Rāma's father)
यवीयस्- (Adj) – 'younger' (यवीयान् Nom Sg Masc; –› Chapter 35 on this form)
लक्ष्मण- (m.) – Lakṣmaṇa (Rāma's brother)
वि-श्रुत- (Adj) – 'famous, renowned' (lit. the *ta*-Ptc of वि-√श्रु 'to hear far and wide')
वैदेही- (f.) – 'daughter (or here: princess) of Videha' (= Sītā)

Rāmāyaṇa 3.16.13–14

Vidura Comforts Dhṛtarāṣṭra after the Death of His Sons (Continued in Chapter 30)

उत्तिष्ठ राजन्किं शेषे धारयात्मानमात्मना ।
एषा वै सर्वसत्त्वानां लोकेश्वर परा गतिः ॥ २ ॥
सर्वे क्षयान्ता निचयाः पतनान्ताः समुच्छ्रयाः ।
संयोगा विप्रयोगान्ता मरणान्तं च जीवितम् ॥ ३ ॥
यदा शूरं च भीरुं च यमः कर्षति भारत ।
तत्किं न योत्स्यन्ति हि ते क्षत्रियाः क्षत्रियर्षभ ॥ ४ ॥
अयुध्यमानो म्रियते युध्यमानश्च जीवति ।
कालं प्राप्य महाराज न कश्चिदतिवर्तते ॥ ५ ॥
अभावादीनि भूतानि भावमध्यानि भारत ।
अभावनिधनान्येव तत्र का परिदेवना ॥ ६ ॥
न शोचन्मृतमन्वेति न शोचन्म्रियते नरः ।
एवं सांसिद्धिके लोके किमर्थमनुशोचसि ॥ ७ ॥
कालः कर्षति भूतानि सर्वाणि विविधान्युत ।
न कालस्य प्रियः कश्चिन्न द्वेष्यः कुरुसत्तम ॥ ८ ॥

Notes: 2) उत्तिष्ठ and धारय are imperatives – किम् and धारय each begin a new sentence. **l.2** परा here 'ultimate, final'.

3) Note the many *bahuvrīhis*, each standing in its own clause (2nd member: अन्त- 'having… as their end') – क्षय- here comes from √क्षि (Class I).

4) Note the structure यदा… तत् 'when/given that… then'.

5) अ-युध्यमानो 'not…' – translate both Ptc's substantivised as 'one who… another who'.

6) Again, note the many *bahuvrīhis*. **l.2** तत्र begins a new clause – supply 'is'.

7) Each न begins its own sentence – नरः is subject of both verbs. **l.2** Translate the locative absolute (–› Chapter 36) एवं सांसिद्धिके लोके as 'with the world being naturally thus' – किम्-अर्थम् (Indc) 'with what purpose, why?'.

8) **l.2** कालस्य translate Gen as 'to' (dependent on प्रियः).

अ-भाव- (m.) – 'non-being, non-existence'
आदि- (m.) – 'beginning'
प्र-√आप् (V प्राप्नोति) – 'to reach'
अनु-√इ (II अन्वेति) – 'to go towards, approach'
उत (INDC) – 'also, even'
उत्तिष्ठ – IMPV 2nd SG of उद्-√स्था 'to stand up'
ऋषभ- (m.) – 'bull'
कुरु-सत्तम- (m.) – 'truest/best of the Kurus' (addressing Dhṛtarāṣṭra)
√कृष् (I कर्षति) – 'to take, drag away'
गति- (f.) – 'gait, walk; path' (–› √गम्)
द्वेष्य- (ADJ) – 'hated; hateful'
निचय- (m.) – 'construction'
पतन- (n.) – 'falling'
परिदेवना- (f.) – 'lament, complaint'
भारत- (m.) – 'Descendant of Bharata' (addressing Dhṛtarāṣṭra)
भाव- (m.) – 'being, existence'
भीरु- (ADJ) – 'fearful, afraid'
मृत- (n.) – 'death'
यम- (m.) – Yama (the god of death)
वि-प्र-योग- (m.) – 'separation'
विविध- (ADJ) – 'varied, of all kinds'
अति-√वृत् (I अतिवर्तति) – 'to be/exist further, survive'
वै (INDC) – 'indeed'
√शि (II शेते) – 'to lie, lie down'
अनु-√शुच् (I अनुशोचति) – translate like √शुच्
सं-योग- (m.) – 'contact, link'
सत्त्व- (n.) – 'being, creature'
समुच्छ्रय- (m.) – 'elevation, tall structure'
सांसिद्धिक- (ADJ) – 'natural, belonging to nature'

Mahābhārata 11.2.2–8

Choose Your Fights Wisely

बलिना सह योद्धव्यमिति नास्ति निदर्शनम् ।
तद्युद्धं हस्तिना सार्धं नराणां मृत्युमावहेत् ॥

Notes: l.1 योद्धव्यम् 'it must be fought' (gerundive –› Chapter 33). **l.2** तद् translate here as 'such' – आ-√वह् here transitive 'to bring'.

निदर्शन- (n.) – here 'good, sensible command'
मृत्यु- (m.) – 'death'
सार्ध- (ADJ) – 'together with' (+ INSTR)

Hitopadeśa 3.156

29

Whatever Will Be, Will Be

यदभावि न तद्भावि भावि यन्न तदन्यथा ।
इति चिन्ताविषघ्नो ऽयमगदः किं न पीयते ॥

Notes: l.1 Supply 'is' wherever necessary. A new sentence starts after तद्भावि. **l.2** इति marks the preceding as a quotation/thought and is best left untranslated here – पीयते 3rd Sg Pres Pass of √पा 'to drink'.

अ-गद- (m.) – 'antidote'
अन्यथा (Indc) – 'otherwise, in any other way'
भाविन्- (Adj) – 'being, existent'
विष- (m.) – 'poison'

Pañcatantra 2.195

Brahman, the Creator of the World

जगद्योनिरयोनिस्त्वं
अनन्तो जगतो ऽन्तकः ।
जगदादिरनादिस्त्वं
जगदीशो नोरीश्वरः ॥ ९ ॥
आत्मानमात्मना वेत्सि
सृजस्यात्मानमात्मना ।
आत्मना कृतिना च त्वम्
आत्मन्येव प्रलीयसे ॥ १० ॥

9) Supply 'you are' (addressing Brahman) four times. **l.1** Split up जगद्-योनिर् अ-योनिस् त्वम्. **l.2** Split up जगद्-आदिर् अन्-आदिस् त्वम्.

अन्-अन्त- (Adj) – 'endless, without end'
अन्तक- (m.) – 'ender, killer'
आदि- (m.) – 'beginning'
ईश- (m.) – 'lord'
कृतिन्- (Adj) – 'expert, perfect' (lit. 'doing, active')
त्वम् (Pron) – 'you' (Nom Sg)
निर्-ईश्वर- (Adj) – 'without a lord/master'
प्र-√ली (IV प्रलीयते) – 'to be (re-)absorbed in ' (+ Loc)
योनि- (f.) – 'womb, origin'
सृज् (VI सृजति) – 'to create'

Kumārasaṃbhava 2.9–10

CHAPTER 30
Secondary Middle Endings I: Thematic Verbs

Just as the active imperfect indicative and present potential use the same set of endings everywhere except for the 1st Sg and the 3rd Pl (–› Chapter 12), so do their middle counterparts.

	Singular	Dual	Plural
1st	*-i/-(y)a*	*-vahi*	*-mahi*
2nd	*-thāḥ*	*- thām*	*-dhvam*
3rd	*-ta*	*- tām*	*-(n)ta/-ran*

Secondary middle endings

Middle imperfect indicatives and present potentials are also formed from the present tense stem, and, again, the imperfect is marked by the augment *a-* added before the verbal stem, while the potential marker *-e-* (originally: stem-final *-a-* + potential marker *-ī-* > *-e-*; –› Chapters 7 and 31) appears at the end of the stem. Note that in the 2nd and 3rd Du, *-i-* (imperfect) and *-(y)ā-* (potential) are unexpectedly added between stem and ending.

	Singular	Dual	Plural
1st	अभरे	अभरावहि	अभरामहि
2nd	अभरथाः	अभरेथाम्	अभरध्वम्
3rd	अभरत	अभरेताम्	अभरन्त

Impf Ind Mid of √भृ 'to carry'

Singular	Dual	Plural
भरेय	भरेवहि	भरेमहि
भरेथाः	भरेयाथाम्	भरेध्वम्
भरेत	भरेयाताम्	भरेरन्

Pres Pot Mid of √भृ 'to carry'

Passives are formed by adding these endings to the passive stem (–› Chapter 21). (They are rare, though: past passives are usually expressed by means of *ta*-participles.)

LEXICAL NOTE: √युज्, युक्त-, योग-

The verb √युज् basically means 'to link'. It is related to the English word 'yoke', and can be used in exactly this sense. Yet it is used far more widely, and specifically in instances where English would employ a different verb. On the one hand, one may link things so that they fulfil a function they cannot on their own: one *arranges* them, *prepares* them, *makes them ready* for something. On the other, one may link things that belong to one another – *yoke* pairs of oxen, *unite* owners with their possessions, *honour* a god with the worship (s)he deserves, *pair* a bow with an arrow, *equip* soldiers with weapons, or 'link' the mind with the past (and thus *remember* it).

The past participle युक्त- has various specialised meanings that result from this basic idea of being 'linked': it may refer to material things linked to one another; it may refer to anyone *engaged* in or *occupied* with something, and therefore *experienced* in it; on the level of (well-fitted) objects, it can mean *suitable* or *appropriate*; when referring to the mind, it means *concentrated* or *absorbed* (e.g. in meditation). The noun योग-, finally, also expresses any kind of 'link', including the ideas of 'control over' and 'focus on'.

So: remember the basic meaning of √युज् and forms derived from it, and when you encounter it in a sentence, try to see in which exact notion it is used in that particular instance. (Again, this is one of the basic techniques of translating in general, but it becomes the more important the more 'flexibly' a word is used.)

> The term *yoga* became used to refer to one of the six ancient schools of Indian philosophy, as defined in Patañjali's *Yoga Sūtras* (composed at some point before the fifth century AD). His 'eight-limbed' (*aṣṭānga-*) approach to yoga describes the eightfold path towards (self-)control that 'links' the right action or the right mindset to a situation. To calm the mind and realise what e.g. that right action is, the body equally needs to be calm. The term 'yoga' as it is now used in the West refers mostly to *haṭhayoga*, a set of focussed physical exercises, developed in India by the fifteenth century, that was intended as preparation for such calming of the mind; yet traditional *haṭhayoga* is still quite different from postural yoga as it is now practised in the West.
>
> –› Chapter 22 for the note on पर- and its similar breadth of meaning.

RECOMMENDED REVIEW

Go over the uses/meanings of the potential (Chapter 12) again.

VOCABULARY

√क्षम्	(I क्षमते)	'to endure; forgive; be patient'
√खाद्	(I खादति)	'to eat'
√शंस्	(I शंसति)	'to praise; to recite, say' (*ta*-PTC शस्त-)
√गा/गै	(IV गायते)	'to sing' (*ta*-PTC गीत-)

प्राण- (m.)	'breath; vital breath'
दोष- (m.)	'fault, harm'; (in religious sense:) 'sin'
दण्ड- (m.)	'stick'
दण्डिन्- (m.)	'guard' (lit. 'having a stick')
स्वेद- (m.)	'sweat'
अस्वेद- (ADJ)	'without sweat' (a characteristic of the gods)
नरक- (m.)	'hell'
अन्तक- (m.)	'death'
अन्तिम- (ADJ)	'final, last'
प्रथम- (ADJ)	'first'
अथ (INDC)	'then'

EXERCISES

1) **Conjugate the following verbs in the present potential:** √द्युत् 'to shine', √युध् 'to fight'.

2) **Conjugate the following verbs in the imperfect indicative:** √ईक्ष् 'to see', √मन् 'to think'.

3) **Identify and translate the following forms. If they are imperfect, turn them into present potentials. If they are present potentials, turn them into imperfect indicatives.**
Example: अभरे – 1st SG IMPF IND MID of √भृ 'to carry' –› 'I carried'; POT: भरेय
   १) अयजामहि
   २) वदेयाथाम्
   ३) अवर्तन्त
   ४) शोभेय

५) अलभेताम्
६) तप्येथाः
७) अवदध्वम्
८) अस्मयथाः
९) ईक्षेय
१०) अलभावहि
११) मन्येय
१२) लभेमहि
१३) स्मयेरन्
१४) ईक्षेध्वम्
१५) वर्तेयाताम्
१६) अयुध्ये
१७) अस्मयत
१८) अद्योतध्वम्
१९) लभेयाथाम्
२०) अतप्यन्त
२१) वदेत
२२) शोभेमहि
२३) वर्तेथाः
२४) लभेरन्

4) **Give the forms specified in brackets.**

a) 1st Du Impf Mid of √तप्
b) 3rd Sg Impf Mid of √ईक्ष्
c) 1st Sg Impf Mid of √द्युत्
d) 3rd Pl Pot Mid of √गा
e) 1st Pl Impf Mid of √लभ्
f) 3rd Du Pot Mid of √स्मि
g) 2nd Sg Impf Mid of √क्षम्
h) 3rd Sg Pot Mid of √यज्
i) 1st Sg Impf Mid of √स्मि
j) 2nd Pl Pot Mid of √तप्
k) 3rd Pl Impf Mid of √लभ्
l) 1st Sg Pot Mid of √वद्
m) 3rd Sg Impf Mid of √युध्
n) 3rd Pl Sub Mid of √यज्
o) 2nd Pl Impf Mid of √तप्
p) 2nd Du Pot Mid of √क्षम्

q) 1st Pl Impf Mid of √लभ्
r) 1st Sg Pot Mid of √शुभ्
s) 1st Pl Pot Mid of √तप्
t) 2nd Sg Impf Mid of √यज्
u) 3rd Sg Impf Mid of √गा
v) 3rd Du Pot Mid of √युध्
w) 3rd Pl Impf Mid of √शुभ्
x) 1st Du Pot Mid of √द्युत्

5) **Translate into English.**

१) नराणां जीवितमन्तवद्देवानां त्वनन्तवदेवेत्यृषिभिरभाष्यत ।

२) पितरौ गायन्त्या दुहित्रानन्देताम् ।

३) भ्रातुर्दोषान्क्षमेथाः ।

४) कथं देवं जानासीति पृष्टो गुरुर्देवा रूपवन्तो ऽस्वेदा अछाया अजरा अनिमिषाश्चेति प्रत्यभाषत । (अनिमिष- 'unblinking, unwinking')

५) दण्डिनौ पक्षिणो दण्डाभ्यामुदपातयताम् । अन्नं खादितुं भुव्युपाविशेताम् ।

६) गायन्ती कन्या स्वसृभ्यामशस्यत ।

७) यदन्नं मातरः पेचुस्तत्कुतो नाखादध्वम्।

८) पुरे वसतो जनानुग्रेभ्यः शत्रुभ्यो रक्षेमहीत्युक्त्वा तानरक्षामहि ।

९) सेनयोरुभयोः क्षत्रियौ बलवत्तमावयुध्येताम् । अन्योन्यं जघ्नतुः ।

१०) नेता कर्मभिर्ज्ञायते ।

११) अश्वो बालं भृतवान्पित्राशस्यत ।

READINGS

How to Deal with One's Enemies

साम्ना दानेन भेदेन समस्तैरथ वा पृथक् ।
साधितुं प्रयतेतारीन्न युद्धेन कदा चन ॥

Notes: समस्तैः agrees with all preceding instrumentals together – अथ वा = वा – translate प्रयतेत impersonally ('one should…').

पृथक् (Indc) – 'separately, one by one'
भेद- (m.) – 'division, separation'
प्र-√यत् (I प्रयतते) – 'to attempt, try'

समस्त- (Adj) – 'put together, combined'
√साध् (II साधति) – here 'to overpower, subdue'
सामन्- (m.) – 'kindness'

Hitopadeśa 3.144

The Influence of the Mighty

जनं जनपदा नित्यमर्चयन्ति नृपार्चितम् ।
नृपेणावमतो यस्तु स सर्वैरवमन्यते ॥

Notes: l.1 The causative of √अर्च् here has the same meaning as the basic verb. **l.2** Note the relative structure यः…स 'who… he' (both Nom Sg Masc) – read यस्तु as though it stood at the beginning of the line – the Ptc अवमतो functions as the main verb.

√अर्च् (I अर्चति) – 'to praise'
जन-पद- (m., Sg or Pl) – 'a people, nation'
अव-√मन् (IV अवमन्यते) – 'to look down on'

Hitopadeśa 2.175

The Nature of Things Does Not Change

मणिर्लुठति पादेषु काचः शिरसि धार्यते ।
यथैवास्ते तथैवास्तां काचः काचो मणिर्मणिः ॥

Notes: l.1 काचः begins a new sentence. **l.2** Split up यथा एव आस्ते तथा एव आस्ताम् – आस्ताम् 3rd Sg Mid Impv.

√आस् (II आस्ते) – here 'to be'
काच- (m.) – 'piece of glass, glass bead'
पाद- (m.) – 'foot'
मणि- (m.) – 'jewel, gemstone'
√लुठ् (VI लुठति) – 'to move, roll around'

Hitopadeśa 2.154

Kṛṣṇa Reproaches Arjuna for Wanting to Kill His Own Brother

अयुध्यमानस्य वधस्तथाशत्रोश्च भारत ।
पराङ्मुखस्य द्रवतः शरणं चापि गच्छतः ॥ २४ ॥
कृताञ्जलेः प्रपन्नस्य प्रमत्तस्य तथैव च ।
न वधः पूज्यते सद्भिस्तच्च सर्वं गुरौ तव ॥ २५ ॥

Notes: The first three lines all go together; read a sense break before 25.2. **24). l.1** तथा 'and' – अशत्रु- = अ-शत्रु-. **l.2** Translate शरणं √गम् (lit.) 'to go to shelter' as 'to seek refuge' – **25) l.2** Split up सद्भिः तत् च – supply 'is' or 'is found' – गुरु- here refers to Arjuna's (respected) brother Yudhiṣṭhira.

कृत-अञ्जलि- (Adj) – 'with folded hands, greeting reverently'
पराक्- (Adj) – 'turned away'
प्रपन्न- (Adj) – 'approaching'
प्रमत्त- (Adj) – 'inattentive, distracted'
भारत- (m.) – 'descendant of Bharata' (addressing Arjuna)
वध- (m.) – 'murder, killing'
शरण- (n.) – 'protection, shelter, refuge'
सत्- (Adj) – 'true', here (m.) 'true/good person'

Mahābhārata 8.69.24–5

Dhṛtarāṣṭra, Comforted by Vidura's Words, Asks the Wise Man Another Question (Continued from Previous Chapter)

धृतराष्ट्र उवाच

सुभाषितैर्महाप्राज्ञ शोको ऽयं विगतो मम ।

भूय एव तु वाक्यानि श्रोतुमिच्छामि तत्त्वतः ॥ १ ॥

अनिष्टानां च संसर्गादिष्टानां च विवर्जनात् ।

कथं हि मानसैर्दुःखैः प्रमुच्यन्ते तु पण्डिताः ॥ २ ॥

विदुर उवाच

यतो यतो मनो दुःखात्सुखाद्वा विप्रमुच्यते ।

ततस्ततो नियम्यैतच्छान्तिं विन्देत वै बुधः ॥ ३ ॥

Notes:1) l.1 The PTC विगतः functions as the main verb: 'it has left'. **l.2** starts a new sentence.

2) l.1 The ablatives in this line are dependent on मानसैर्दुःखैः and need to be translated as 'coming from…, caused by… ' – च… च 'both… and'.

3) l.1 यतो यतो… ततस् ततो 'when (gradually)… then (gradually)'. **l.2** Split up नियम्य एतद् शान्तिं – एतद् refers to मनस् – translate बुधः substantivised as 'the wise man/person'.

तत्त्वतः (INDC) – 'truly, in truth'
पण्डित- (m.) – 'pundit, wise man'
प्राज्ञा- (f.) – 'wisdom, intelligence'
बुध- (ADJ) – 'intelligent, wise'
भूयः (INDC) – 'again'
मानस- (ADJ) – 'mental, belonging to the mind (मनस्-)'

(वि-)प्र-√मुच् (VI (वि-)प्रमुञ्चति) – 'to free from' (here + INSTR or ABL)
नि-√यम् (I नियच्छति) – 'to restrain'
विवर्जन- (n.) – 'avoidance'
वै (INDC) – 'indeed'
शान्ति- (f.) – 'peace'
संसर्ग- (m.) – 'contact, proximity'
सु-भाषित- (n.) – 'good saying, proverb'

Mahābhārata 11.3.1–3

30

Temptation

असती कुलजा धीरा प्रौढा प्रतिवेशिनी यदासक्तिम् ।
कुरुते सरसा च तदा ब्रह्मानन्दं तृणं मन्ये ॥

Notes: Note यदा… तदा structure – असती is a negative word, surrounded by positive words –› choose positive words to describe same situation: 'sexually liberal, free-spirited'? Leave it negative? – असक्तिं कुरुते implied 'to me' – सरसा च positioned as an afterthought, but otherwise parallel to l.1 – √मन् + double Acc: 'to consider sth. as/to be sth.'.

असत्- (Adj, f. असती-) – 'untrue; unfaithful'
आनन्द- (m.) – 'happiness, bliss'
आसक्ति- (f.) – 'attachment, devotion'
कुल-ज- (Adj) – 'born of a (good) family, well-born'
तृण- (n.) – 'blade of grass; trifle'
धीर- (Adj) – 'intelligent'
प्रति-वेशिन्- (Adj, f. प्रतिवेशिनी-) – 'neighbouring, living next door'
प्रौढ- (Adj) – 'impetuous; courageous'
ब्रह्म- (n.) – 'Brahman (the cosmic spirit)'
स-रस- (Adj) – 'passionate'

Āryāsaptaśatī 70

CHAPTER 31
Secondary Middle Endings II: Athematic Verbs

The secondary middle endings introduced in Chapter 30 are also used by athematic verbs. In the middle, athematic verbs exclusively use the weak stem. Athematic imperfects again prefix the augment *a-* to their stem, yet athematic present potentials are marked by the addition of *-ī-* before the ending (compare thematic *-e-*). Note that both the athematic Pres Pot and the Impf Ind use the 2nd and 3rd Du endings *-āthām* and *-ātām*; yet the Pot adds *-y-* before them (as well as before the 1st Sg *-i*). This keeps the potential marker *-ī-* recognisable throughout the paradigm.

Compare the following active and middle paradigms of √युज् (VII) 'to link'.

	Sg	Du	Pl
1st	अयुञ्जि	अयुञ्ज्वहि	अयुञ्ज्महि
2nd	अयुङ्क्थाः	अयुञ्जाथाम्	अयुङ्ग्ध्वम्
3rd	अयुङ्क्त	अयुञ्जाताम्	अयुञ्जत

Impf Ind Mid of √युज् (VII) 'to join'

Sg	Du	Pl
युञ्जीय	युञ्जीवहि	युञ्जीमहि
युञ्जीथाः	युञ्जीयाथाम्	युञ्जीध्वम्
युञ्जीत	युञ्जीयाताम्	युञ्जीरन्

Pres Pot Mid of √युज् (VII) 'to join'

Note:

– In Class V verbs, stem-final *-u-* may drop in front of endings that begin with *-v-* or *-m-*, but only if no more than one consonant precedes: –› 1st Du Impf Mid वृण्वहि or वृणुवहि, but only आप्नुवहि. The suffix in Class IX verb stems appears as *-nī-* before consonants and *-n-* before vowels.

– The 3rd Pl Impf Mid ending *-ata* looks like a 3rd Sg; compare this to the 3rd Pl Pres Act of Class III verbs (*-ati* instead of *-anti* in 3rd Pl forms elsewhere) and don't let it confuse you.

> Seeing that the athematic potential marker is *-ī* – allows us to recognise that the thematic potential marker is the thematic vowel *-a - + -ī - > -e -*.

VOCABULARY

√स्ना	(II स्नाति, IV स्नायति, -ते)	'to bathe'
√शास्	(II शास्ति; I शासति, -ते)	'to order, instruct'
√कॢप्	(I कल्पते)	'to be suitable, ready' ('for': + Loc or Dat)

आचार्य- (m.)	'teacher'
शिष्य- (m.)	'student'
कीर्ति- (f.)	'fame, good reputation'
अकीर्ति- (f.)	'shame, disgrace'
स्वजन- (m.)	'one's own people'
श्रेष्ठ- (Adj)	'best; excellent'
शास्त्र- (n.)	'teaching, (good) advice; (esp. religious) treatise'
शस्त्र- (n.)	'weapon'
दूरम् (Indc)	'far away; long ago'

EXERCISES

1) **Conjugate √पू (IX) in the present potential middle.**

2) **Conjugate √छिद् (VII) in the imperfect indicative middle.**

3) **Identify the forms below. Example:** शृणुवीय – 1st Sg Pres Pot Mid of √श्रु (V) 'to listen'

१) तन्वीयाताम्
२) अच्छिन्द्महि
३) छिन्दीय
४) वृणुवीथाः
५) युञ्जीवहि
६) अद्विषि
७) जुह्वीय
८) अजुह्वि
९) अतनुध्वम्
१०) अवृणुमहि
११) वृणीत
१२) अवृणीत
१३) भिन्दीरन्

4) **Give the form listed in brackets and translate.**
   a) 3rd Du Impf Mid of √हु
   b) 2nd Sg Pot Mid of √भिद्
   c) 3rd Pl Impf Mid of √श्रु
   d) 2nd Pl Pot Mid of √धृष्
   e) 1st Sg Impf Mid of √युज्
   f) 2nd Du Impf Mid of √पू
   g) 1st Du Pot Mid of √हु
   h) 2nd Du Pot Act of √धृष्
   i) 2nd Sg Impf Mid of √तन्
   j) 3rd Pl Pot Mid of √भुज्
   k) 1st Du Impf Mid of √छिद्
   l) 1st Pl Pot Mid of √वृ (V)
   m) 3rd Sg Pot Mid of √छिद्
   n) 3rd Sg Impf Mid of √भिद्
   o) 2nd Sg Pot Mid of √युज्

5) **Review exercise: identify the following finite and non-finite verb forms and translate.**
   Example: स्पृशते – 3rd Sg Pres Ind Mid of √स्पृश् 'he touches'.
   १) अक्षमे
   २) पृणीतः
   ३) वव्रिरे
   ४) सस्रुः
   ५) सरामहे
   ६) अक्षयत्
   ७) कल्पस्व
   ८) शस्तानि
   ९) पूनीते
   १०) सरेत
   ११) हसन्
   १२) अहसन्
   १३) गायेरन्
   १४) निन्देयाताम्
   १५) चक्राम
   १६) आसीत्
   १७) अपचध्वम्
   १८) खादध्वे

१९) आसीय
२०) तेपे

6) **Translate into English.**

१) महाकर्माणं क्षत्रियं सेनयोर्मूर्ध्नि स्थितमजानीमहि ।

२) पितरावकीर्तिकरं पुत्रमनिन्देताम् ।

३) युद्धमन्तकरमस्ति । अलं युद्धेनेति पितोवाच ।

४) प्रथमं न सदा श्रेष्ठमिति धीमानुक्त्वान्यद्यत्नमकुरुत ।

५) अप्यन्नमभुङ्ग्ध्वमिति पिता पुत्रान्पृष्ट्वान् । अधुना कवेः कथाः श्रोतुमियामेत्यवदत ।

६) न कदा चिद्युद्धाय कल्पिष्यथ इति क्षत्रियः कुमारावबलावब्रवीत् ।

७) बाला नद्यामस्नायन्त । अलं स्नानेन (guess!) इति माता भाषित्वा तान्गृहमनयत् ।

८) देवाः सर्वकराः सर्वविदश्च । देवान्पूजया नमसा च जुह्वीमहि ।

९) राजा प्रजाकामः कथमप्रजो जीवितं भुञ्जीतेति पप्रच्छ ।

१०) महाबुद्धेर्गुरोर्वचनानि शृणुयावेति बाले ऽचिन्तयताम् ।

११) चिरं सुप्त्वा बालो ऽचिरादुत्तिष्ठेयमित्यवदत् । अन्नकाम उदतिष्ठत् ।

READING: *Bhagavad-Gītā* 1.1–4 – Introduction

The *Bhagavad-Gītā* is found at the onset of the major battle in the *Mahābhārata* (6.25–42). The Pāṇḍava warrior Arjuna enters the battlefield and recognises numerous friends and relatives on the opposing side: the battle is led on one side by the Pāṇḍavas, the five sons of Pāṇḍu, and on the other the Kauravas, the 100 sons of king Dhṛtarāṣṭra, and Pāṇḍu and Dhṛtarāṣṭra are brothers. (All are descendants of the mythical king Kuru, yet the term *Kaurava* ('son/descendant of Kuru' is here used mainly to refer to just one line of his descendants, the sons of Dhṛtarāṣṭra). Not wanting to kill his own family, Arjuna despondently sits down and asks Kṛṣṇa, who is his charioteer, what he ought to do. Kṛṣṇa reminds him that he would kill only his opponents' bodies, not their souls, and, as it is the soul that matters, Arjuna must go ahead and fight, and thus fulfil his caste duties as a warrior. After asking many more questions and pondering Kṛṣṇa's answers, Arjuna is convinced, and the battle begins.

The *Bhagavad-Gītā* is told to king Dhṛtarāṣṭra, who is blind and therefore cannot observe what is happening, by his servant Saṃjaya. As most of the text reports exactly what Kṛṣṇa is saying, it is called *Bhagavadgītā* (short for *Bhagavadgītā Upaniṣad*, 'the *Upaniṣad* (a foundational religious text) sung (*gītā*-, from √गै 'to sing', feminine to agree with *upaniṣad*- (f.)) by the bountiful one (*bhagavat*-, 'a way of referring to (a) god)'). Because in the framework of the *Gītā*, Saṃjaya

describes the events to Dhṛtarāṣṭra, we can read about them (or, in earlier times, listen to them being retold by a bard); this is a popular literary device.

धृतराष्ट्र उवाच

धर्मक्षेत्रे कुरुक्षेत्रे समवेता युयुत्सवः ।

मामकाः पाण्डवाश्चैव किमकुर्वत संजय ॥ १ – १ ॥

1) कुरुक्षेत्र- Kurukṣetra, lit. 'field of Kuru', is the site of the battle – मामकाः substantivised 'my people' (Nom Pl Masc) – अकुर्वत 3rd Pl Impf of √कृ.

संजय उवाच

दृष्ट्वा तु पाण्डवानीकं व्यूढं दुर्योधनस्तदा ।

आचार्यमुपसंगम्य राजा वचनमब्रवीत् ॥ १ – २ ॥

पश्यैतां पाण्डुपुत्राणामाचार्य महतीं चमूम् ।

व्यूढां द्रुपदपुत्रेण तव शिष्येण धीमता ॥ १ – ३ ॥

3) From this verse onwards, Duryodhana is speaking. Split up पश्य एतां – तव 'of you, your' is dependent on शिष्येण – 'Drupada's son' refers to Dhṛṣṭadyumna, the commander of the Pāṇḍava army.

अत्र शूरा महेष्वासा भीमार्जुनसमा युधि ।

युयुधानो विराटश्च द्रुपदश्च महारथः ॥ १ – ४ ॥

4) महारथाः is a *bahuvrīhi*.

(What follows is a list of the eminent warriors in this fight.)

Vocabulary

अनीक- (m./n.) – 'army'
अर्जुन- (m.) – Arjuna (the Pāṇḍava warrior protagonist)
कुरु- (m.) – Kuru (legendary king and forefather of both sides in this battle)
उप-सम्-√गम् (I उपसंगच्छति) – 'to go towards'
दुर्योधन- (m.) – Duryodhana (a king and Kaurava warrior)
द्रुपद- (m.) – Drupada (a warrior, teacher of the Pāṇḍavas)
धृतराष्ट्र- (m.) – Dhṛtarāṣṭra (king to whom the *Gītā* is told)
पाण्दव- (m.) – 'Pāṇḍava, son/descendant of Pāṇḍu'
पाण्डु- (m.) – Pāṇḍu (father of the Pāṇḍavas, who make up the leaders on one side of this battle)
भीम- (m.) – Bhīma (a Pāṇḍava warrior)
महेष्वास- = महा-इषु-आस- (m.) lit. 'great arrow-thrower' –› 'great archer'
मामक- (Adj) – 'my, mine'
युध्- (f.) – 'a fight'
युयुत्सु- (Adj) – 'eager to fight' ('desiderative' of √युध्, –› Chapter 33; युयुत्सवः Nom Pl Masc)
युयुधान- (m.) – Yuyudhāna (a warrior on the side of the Pāṇḍavas)
विराट- (m.) – Virāṭa (a warrior on the side of the Pāṇḍavas)
व्यूढ- (Adj) – 'arrayed, set up to fight'
संजय- (m.) – Saṃjaya (narrator of the *Gītā*)
सम- (Adj) – 'same as, similar/equal to'
समवेत- (Adj) – '(*ta*-Ptc of सम्-अव-√इ)

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CHAPTER 32
Pronouns III: 1st- and 2nd-Person Pronouns

As in English, the 1st- and 2nd-person pronouns have one form for all genders: 'I', for example, can be used both by a man and a woman to refer to themselves. The 1st-person pronoun lacks a vocative ('I' cannot be addressed by someone), and the 2nd-person form lacks a regular distinction between nominative and vocative: 'you' as in 'you are nice' could be seen as both nominative (it is the subject of the sentence) and vocative (the subject is being addressed directly). Hence, there is no vocative slot in the table below.

The paradigms of these two personal pronouns include a large number of new forms. Look them over, and then use the notes below to help with memorisation.

Sg	Du	Pl		Sg	Du	Pl
अहम्	आवाम्	वयम्	Nom	त्वम्	युवाम्	यूयम्
माम्, मा		अस्मान्, नः	Acc	त्वाम्, त्वा		युष्मान्, वः
मया	आवाभ्याम्	अस्माभिः	Instr	त्वया	युवाभ्याम्	युष्माभिः
मह्यम्, मे		अस्मभ्यम्, नः	Dat	तुभ्यम्, ते		युष्मभ्यम्, वः
मत्		अस्मत्	Abl	त्वत्		युष्मत्
मम, मे	आवयोः	अस्माकम्, नः	Gen	तव, ते	युवयोः	युष्माकम्, वः
मयि		अस्मासु	Loc	त्वयि		युष्मासु

First person: अहम्/मत्- 'I/the two of us/we, us' **Second person: त्वम्/त्वत्- 'you/the two of you/you all'**

Note:

- मत्- and त्वत्- are the stem forms of the respective pronouns (and as such are used e.g. in compounds –› Chapters 20, 22).
- The first- and second-person paradigms are almost completely parallel in their endings. Thus, once one has been memorised, only the stems of the other remain to be studied. The exceptions to this are the forms of the Gen Sg (first-person मम vs. second-person तव) and the Dat Sg (मह्यम् vs. तुभ्यम्). Note also that *-u-* turns following *-s-* into *-ṣ-* according to *ruki*, giving us such pairs as अस्मत् but युष्मत्.

– The DAT PL of both paradigms ends in -भ्यम्, not in ⁺-भ्यः.
– Do not confuse the 1st-person PL forms with the singular forms अयम्/इदम्- (both begin with asm-); specifically, be aware that अस्मत् = 1st-person ABL PL, while अस्मात् = ABL SG of अयम्/इदम्-.

The Sanskrit forms are related to their English counterparts. Thus remember the 1st-SG pronoun (NOM अहम्, stem in other cases *ma-*) in reference to English 'I' and 'me'. The 2nd-SG stem *tu-* (*tv-* before vowels) is related to obsolete English forms such as *thou*. The 1st PL NOM वयम् *vayam* (**ve-am*) is related to English *we*, and the non-nominative stem *as(ma)-* to English *us*. Compare 2nd PL *yū-* and *yu(ṣma)-* to English *you*.

The short forms, so-called *enclitics*, listed after some cases (मे, नः etc.) are unstressed alternatives, used whenever no particular emphasis lies on a pronoun. 'He did this *especially for us*' requires अस्मभ्यम्, whereas e.g. '*He* (and not someone else) did this for us', with no particular emphasis on the 'us' may use नः. Not included in the table above are 1st-person नौ and 2nd-person वाम्, the enclitic forms of the **AccDatGen** DU (note the unusual case combination).

While the standard greeting is नमस्ते ('greetings/respect to you!'), prayers to a god may well wish नमस्तुभ्यम् ('respect *to you*!').

Enclitics are unaccented, which has the effect that they cannot stand as the first word of a sentence, but need to *incline* or 'lean on' a word that precedes them (hence their name). We know that they do not have an accent because accents are marked in writing in the oldest Sanskrit texts; and enclitics there appear without any accent marks.

EXERCISES

1) **Identify and translate.**
Example: मत्- 1st-person ABL SG 'from me'
१) अस्माभिः
२) युष्मासु
३) ते
४) मया
५) युवाभ्याम्
६) तव
७) मह्यम्
८) त्वयि
९) माम्

१०) युवाम्
११) त्वम्
१२) त्वाम्
१३) मम
१४) त्वया
१५) आवयोः
१६) यूयम्
१७) तुभ्यम्
१८) अहम्
१९) अस्मत्
२०) अस्मात्
२१) अस्मान्

2) **Give the specified forms in Sanskrit.**
   a) 1st-Person Nom Du
   b) 2nd-Person Acc Pl
   c) 1st-Person Instr Sg
   d) 2nd-Person Dat Du
   e) 1st-Person Abl Pl
   f) 2nd-Person Gen Sg
   g) 1st-Person Loc Du
   h) 1st-Person DatGen Sg enclitic
   i) 1st-Person Acc Sg
   j) 2nd-Person Instr Sg
   k) 1st-Person Dat Pl
   l) 2nd-Person DatGen Sg enclitic
   m) 2nd-Person Abl Sg
   n) 1st-Person Gen Du
   o) 2nd-Person Loc Pl

3) **Translate into English.**

१) त्वया विना जीवितुं नेच्छामीत्युक्त्वा कुमारो ऽपजगाम ।

२) तन्मया कृतमिति हसन्ती बालावदत् ।

३) सर्वाणि भूतानि मयि वसन्तीतीश्वर उवाच ।

४) को युवयोः शीघ्रतर इति पृष्टौ कुमारौ प्रतिवक्तुं नाशक्नुताम् ।

५) तन्मम गृहमिदं तु तवेति नरो मित्रायादर्शयत् ।

६) रत्नानि नो न सन्ति । युष्माकं तु बहूनि वसून्येवेति नार्य ऊचुः ।

७) अहं त्वन्न कदा चिदपगमिष्यामि ।

८) कुतः स व्याघ्रो युष्माभिर्हत इति बालो ऽपृच्छत् ।

९) त्वं वर्धेथा आवाभ्यां च बहुतरज्ञो भवेरिति पितरौ बालमवदेताम् ।

१०) युवाभ्यां सहारीनभिभवितुं शक्ष्यामः ।

११) कुतो ऽस्मान्न पप्रच्छिथ । वयमेव त्वां रक्षिष्याम इति मित्राण्यूचुः ।

१२) एतन्ममास्ति त्वया तु लुप्तम् ।

READING: *Bhagavad-Gītā* 1.20–5: Arjuna enters the battlefield and sees who is on the other side

This passage contains many epithets (terms used to describe characteristics of individuals, such as गुडा-केश 'thick-haired' describing Arjuna). They are often used on their own – translate them nominalised, e.g. as 'the thick-haired one'.

अथ व्यवस्थितान्दृष्ट्वा धार्तराष्ट्रान्कपिध्वजः ।
प्रवृत्ते शस्त्रसंपाते धनुरुद्यम्य पाण्डवः ॥ १-२०॥

20) All nominatives refer to the same person, Arjuna – the main verb for this verse is आह in 21.1.

हृषीकेशं तदा वाक्यमिदमाह महीपते ।
सेनयोरुभयोर्मध्ये रथं स्थापय मे ऽच्युत ॥ १-२१॥

21) आह 'he said' (sth. (ACC) to sb. (ACC)) (3rd SG PERF) – महीपते addresses Dhṛtarāṣṭra. **l.2** The direct speech begins here – स्थापय is the causative imperative of √स्था – मे is dependent on रथं.

यावदेतान्निरीक्षे ऽहं योद्धुकामानवस्थितान् ।
कैर्मया सह योद्धव्यमस्मिन्रणसमुद्यमे ॥ १-२२॥

22) **l.1** Continues 21 – split up यावद् एतान् निरीक्षे – यावद् here: 'until, so that'. **l.2** is a new sentence – कैर् मया सह योद्धव्यम् lit. 'by whom must it be fought with me?', translate active as 'with whom must I fight?' (Gerundive योद्धव्यम् –› Chapter 33).

योत्स्यमानानवेक्षे ऽहं य एते ऽत्र समागताः ।
धार्तराष्ट्रस्य दुर्बुद्धेर्युद्धे प्रियचिकीर्षवः ॥ १-२३॥

23) **l.1** योत्स्यमान- is a FUT PTC – य is sandhied ये – translate य एते as 'they who' – धार्तराष्ट्रस्य दुर्बुद्धेर् युद्धे is dependent on प्रियचिकीर्षवः; translate these genitives as 'for…'. **l.2** the धार्तराष्ट्र- here is Duryodhana – Arjuna's words end here, even though there is no इति to mark that.

संजय उवाच

एवमुक्तो हृषीकेशो गुडाकेशेन भारत ।
सेनयोरुभयोर्मध्ये स्थापयित्वा रथोत्तमम् ॥ १-२४॥

24) **l.1** Translate उक्तः as 'spoken to, addressed' – भारत addresses Dhṛtarāṣṭra (to whom this story is told by Saṃjaya) – this sentence continues up to उवाच in 25.2 – रथ-उत्तम- 'highest of chariots', i.e. 'the chariot of the leader'.

भीष्मद्रोणप्रमुखतः सर्वेषां च महीक्षिताम् ।
उवाच पार्थ पश्यैतान्समवेतान्कुरूनिति ॥ १-२५॥

25) **l.1** Both 'Bhīṣma [and] Droṇa' and the two genitives are dependent on प्रमुखतः. l.2 split up पश्य एतान् –कुरु- here in the PL: all the descendants of Kuru (Kauravas and Pāṇḍavas).

Vocabulary

अच्युत- (ADJ) – 'immortal (one)' (addressing Kṛṣṇa)
अथ (INDC) – 'then'
अव-स्थित- (ADJ) – 'standing near' (*ta*-PTC of अव-√स्था)
अव-√ईक्ष्, निर्-ईक्ष् (I अवेक्षते, निरीक्षते) – translate like √ईक्ष्
कपि-ध्वज- (m.) – 'monkey-bannered, having a monkey in his banner' (referring to Arjuna)
क्षित्- – (ADJ) 'ruling', (m.) 'ruler'
गुडा-केश- (m.) – 'thick-haired' (referring to Arjuna)
द्रोण- (m.) – Droṇa (teacher of both sides, duty-bound to fight for the Kauravas)
धार्तराष्ट्र- (m.) – 'son of Dhṛtarāṣṭra'
पति- (m.) – 'lord, master'
पार्थ- (m.) – 'descendant/son of Pṛthā' (referring to Arjuna)
प्र-मुखतः (INDC) – 'facing, in front of' (+ GEN)
प्रवृत्त- (ADJ) – 'developing, advancing' (*ta*-PTC of प्र-√वृत्)
प्रिय-चिकीर्षु- (ADJ) – 'wanting to do service for, to help' (+ GEN)
भारत- (m.) – 'descendant of Bharata (a legendary king of India)'
भीष्म- (m.) – Bhīṣma (a Pāṇḍava warrior)
मही- (f.) – 'the earth'
उद्-√यम् (I उद्यच्छति) – 'to raise, lift up'
योद्धु-काम- (ADJ) – 'whose desire is to fight, eager to fight'
योद्धव्यम् (ADJ) – 'having to be fought' (gerundive –› Chapter 33)
व्यवस्थित- (ADJ) – 'assembled' (*ta*-PTC of वि-अव-√स्था)
सं-पात- (m.) – 'clash' (lit. 'falling together')
समवेत- (ADJ) – 'assembled' (PTC of सम्-अव-√इ)
समुद्यम- (m.) – 'enterprise, undertaking'
स्थापय, स्थापयित्वा – causative imperative and absolutive of √स्था
हृषि-केश- (m.) – 'bristling-haired' (Kṛṣṇa)

33

CHAPTER 33
Desideratives and Gerundives

DESIDERATIVES

Sanskrit has desiderative verbs, adjectives and nouns. Just as a causative verb denotes 'to cause (someone) to do something', a **desiderative verb** expresses 'to desire/want to do something'.

Desiderative verbs are formed by:

- reduplicating the verbal root
- adding *-sa-* to it (sometimes *-iṣa-*, with *-ṣ-* due to *ruki*).
- adding an ending – if the basic verb is typically middle, the desiderative is likely to be middle, too.

Consonants reduplicate according to the rules already known from perfects and Class III verbs (–› Chapter 18, and the Reference Grammar in Appendix III). Vowels reduplicate as follows:

If the root contains *u*/*ū*, the reduplicative vowel is *-u-*:

√युध् 'to fight' –› युयुत्सते (with internal *sandhi: dh + s > -ts-*) 'he wants to fight'
√भू 'to be' –› बुभूषति (with internal *sandhi: ū + s > -ūṣ-*) 'he wants to be'

If the root contains any other vowel, the reduplicative vowel is *-i-*:

√पा 'to drink' –› पिपासति 'he wants to drink'
√भृ 'to carry' –› बिभरिषति 'he wants to carry'
etc.

Roots usually, but not always, appear in zero grade before *-sa-* and often in *guṇa* before *-iṣa-*; yet *vṛddhi* may also be found (–› e.g. जिघांसति 'wants to kill' from √हन् 'to kill'; note that the *h-* in this root appears as the underlying *gh* (–› Chapter 19) throughout the desiderative). Roots ending in a short vowel may lengthen this final vowel (as in √श्रु 'to listen, hear' –› शुश्रूषति 'he wants to hear'); before *-sa-*, root-final *ṛ* turns into *īr* (as in √कृ 'to do' –› चिकीर्षति 'he wants to do').

Three relatively frequent forms whose verbal base cannot easily be inferred are:

- ईप्सति 'wants to get' or simply 'wants' from √आप् 'to reach, obtain, get'
- दित्सति 'wants to give' from √दा 'to give'
- धित्सति 'wants to put' from √धा 'to put'

Desiderative verbs form periphrastic perfects, such as ईप्सयाम् आस 'he wanted to get' (–› Chapter 34).

Desiderative adjectives are formed from the stem of the corresponding desiderative verb by replacing the *-a-* of the *sa*-suffix with *-u*: युयुत्स- –› युयुत्सु- 'desiring to fight'; चिकीर्ष- –› चिकीर्षु- 'desiring/willing to do/act'. They are declined like regular *u*-stem adjectives. To give an actual example:

पुरा देवयुगे… आदित्यो… आगच्छन्मानुषं लोकं दिदृक्षुः

आदित्य- (m.) 'the sun, the Sun (personified)'
पुरा (INDC) 'long ago, in the past'
युग- (n.) 'age, time'

'A long time ago, in the age of the gods, Āditya came wanting to see the world of men/the human world.'

(*Mahābhārata* 2.11.2)

Desiderative nouns replace the final *-a* of the desiderative verbal stem with an *-ā*. Their meaning is always abstract: –› ईप्सा- 'desire/wish to obtain sth.', or शुश्रूषा- 'desire to hear; obedience'. They decline as regular *ā*-stems.

GERUNDIVES

Gerundives, like participles, are adjectives formed from verbal stems. They express the notion of 'passive necessity': the gerundive of *to do* means 'having to be done', the gerundive of *to eat*, 'having to be eaten', and so on. Formally, gerundives consist of three elements:

a) the verbal root, often in *guṇa*, but both *vṛddhi* and zero grade are also found
b) one of the following suffixes: *-ya-* (*-tya-* after short vowels) or *-tavya-*; less frequently *-anīya-*
c) a case ending.

While the suffix *-(t)ya-* occurs most frequently, generally the form of a verb's gerundive cannot be predicted – neither what suffix it employs nor what root grade it stands in. The one mostly regular correlation is that of a *guṇa* root with the suffix *-tavya-*. Several gerundives may be found of the same verbal root. A few examples:

√कृ 'to do, make' –› कर्तव्य-, कार्य- 'having to be done'
√श्रु 'to listen, hear' –› श्रुत्य-, श्रवणीय-, श्रावणीय- 'having to be listened to, having to be obeyed'

Note:

- Roots ending in *-ā* change that *-ā* into *-e* before *-ya-*: e.g. √दा –› देय- 'having to be given'.
- Gerundives are *a*-stems in the masculine and neuter, and *ā*-stems in the feminine.
- Gerundives negated with अ- express either '(that which) must not be x-ed' (e.g. अ-कार्य- 'which is not to be done, improper') or '(that which) cannot be x-ed' (अ-दाह्य- 'unburnable, which cannot be burnt').
- The literal translation ('having to be x-ed') rarely ever makes for idiomatic English. Translation of a gerundive by means of a relative clause may be sufficient (e.g. 'the having-to-be-eaten food' –› 'the food that must be eaten'); yet, frequently, you should furthermore consider translating a gerundive as an active verb (e.g. 'I saw the having-to-be-eaten food' –› 'I saw the food that I should eat'; 'the having-to-be-defeated by us enemy' –› 'the enemy that we must defeat').

Two examples:

सर्वे मुनयः कुशीलवौ <u>प्रशस्तव्यौ</u> प्रशशंसुः
lit. 'all the seers praised (प्र-√शंस्) having-to-be-praised Kuśa and Lava (*dvandva* compound)'
–› 'all the seers praised Kuśa and Lava who had to be praised/who were praiseworthy'
(based on *Rāmāyaṇa* 1.4.15)

कैर्मया सह <u>योद्धव्यम्</u> अस्मिन्रणसमुद्यमे
lit. 'By whom must it be fought with me in this battle-undertaking?'
–› 'Who must I fight with in this battle?'
(*Bhagavad-Gītā* 1.22)

THE NUTSHELL			
Desideratives		**Gerundives**	
Formation	**Meaning**	**Formation**	**Meaning**
Reduplicative syllable + verbal root (in one of the three grades, with possible changes) + verbs: *-sa-/-iṣa-* adj.: *-su-* nouns: *-sā-*	'to want to do x' 'wanting to do x' 'the desire to do x'	verbal root in one of the three grades + *-tya-/-ya-* *-tavya-* *-anīya-*	'having to be x-ed'
		Note: Translate negated gerundives as '(something that) *must/should not* be x-ed' or '(something that) *cannot* be x-ed, is un-x-able'.	

VOCABULARY

√पा	(I irreg. पिबति, -ते)	'to drink'
√भा	(II भाति)	'to appear, seem; shine' (–› प्र-भा-)
√सृज्	(VI सृजति)	'to release, let go; to create'

लोचन- (n.)	'eye'
रुचिर- (ADJ)	'shining, splendid'
रमणीय- (ADJ)	'pleasant'
जल- (m.)	'water'
नक्त- (n.)	'night'
अहि- (m.)	'snake'
आदि- (m.)	'beginning'
आशु- (ADJ)	'swift'
पशु- (m.)	'cattle'
मृत्यु- (m.)	'death'

EXERCISES

1) **Translate into English.**

१) वचनानि श्रोतव्यानि शुश्रुषामः ।

२) आदौ न को ऽपि चापेन सशरेणायुयुत्सत ।

३) अपीह नदीतीरस्य समीपे तत्र वा वृक्षस्य छायायां सुषुप्ससि ।

४) पुरे जिगमिषामि राजानं च दिदृक्षामि ।

५) सत्यं सर्वैर्वचनीयं श्रवणीयं च ।

६) यस्याः कन्यायास्तद्रत्नमपाहरस्तस्यै प्रतिदेयम् ।

७) ते सर्वे यत्नं चिकीर्षवो ऽप्यत्न तिष्ठन्ति न च कश्चित्किं चन कुर्वन्ति।

८) अरीनाशुभिः शरैर्जिघांसति ।

९) कन्याया ईप्सा महत्या राज्ञ्या रुचिराणि रत्नानि द्रष्टुं स्प्रष्टुं चासीत् । कन्या राज्ञ्या रुचिराणि रत्नान्यदिदृक्षदपिस्पृक्षच्च ।

१०) अनयोर्देव्योः कतरा पूजनीयतरेति नरः कविं पिपृच्छिषति ।

११) बालो रमणीये जले सिष्नासुर्नद्यास्तीरं दुद्राव ।

१२) अहं जले बह्वहौ (बहु-अहौ) स्नातुं नेच्छामीति कन्योवाच ।

READING: *Bhagavad-Gītā* 1.26–33 – Arjuna does not want to fight his own relatives

तत्रापश्यत्स्थितान्पार्थः पितॄनथ पितामहान् ।
आचार्यान्मातुलान्भ्रातॄन्पुत्रान्पौत्रान्सखींस्तथा ॥ १-२६॥

श्वशुरान्सुहृदश्चैव सेनयोरुभयोरपि ।
तान्समीक्ष्य स कौन्तेयः सर्वान्बन्धूनवस्थितान् ॥ १-२७॥

कृपया परयाविष्टो विषीदन्निदमब्रवीत् ।
अर्जुन उवाच
दृष्ट्वेमं स्वजनं कृष्ण युयुत्सुं समुपस्थितम् ॥ १-२८॥
सीदन्ति मम गात्राणि मुखं च परिशुष्यति ।
वेपथुश्च शरीरे मे रोमहर्षश्च जायते ॥ १-२९॥

गाण्डीवं स्रंसते हस्तात्त्वक्चैव परिदह्यते ।
न च शक्नोम्यवस्थातुं भ्रमतीव च मे मनः ॥ १-३०॥
निमित्तानि च पश्यामि विपरीतानि केशव ।
न च श्रेयो ऽनुपश्यामि हत्वा स्वजनमाहवे ॥ १-३१॥
न काङ्क्षे विजयं कृष्ण न च राज्यं सुखानि च ।
किं नो राज्येन गोविन्द किं भोगैर्जीवितेन वा ॥ १-३२॥
येषामर्थे काङ्क्षितं नो राज्यं भोगाः सुखानि च ।
त इमे ऽवस्थिता युद्धे प्राणांस्त्यक्त्वा धनानि च ॥ १-३३॥

26) **l.2** As we have seen before, words such as अथ and तथा may be used with the meaning of 'and' or 'and also'. पौत्र- is a *vṛddhi*-derivative of पुत्र-.

27) Ask yourself what case सेनयोर् उभयोर् is. **l.2** begins a new sentence that continues to the end of 28.1 – पर- here 'highest, greatest' – split up विषीदन् इदम्.

28) **l.1** युयुत्सु- is a desiderative adjective. **l.2** forms one sentence together with all of 29 – split up दृष्ट्वा इमम् – स्व-जन- '*my* people'.

29) **l.1** √सद् here: 'to sink down, droop'. **l.2** मे depends on शरीरे – जायते is singular but has both of वेपथुः and रोमहर्षः as its subjects.

30) **l.2** Translate भ्रमति इव as 'it is as though it wanders'.

31) **l.2** श्रेयस् Acc Sg Ntr 'some-/anything good'– स्व-जन- see 28 above.

32) **l.2** किम् + Instr 'what with…, what use is…?'.

33) Note the relative structure of येषाम् (अर्थे)…ते इमे. **l.1** काङ्क्षितं formally agrees with just राज्यं, but refers to all of राज्यं, भोगाः and सुखानि – translate नः here as 'by us'. **l.2** translate त इमे (< ते इमे) as 'they themselves' – प्राणांस् त्यक्त्वा they have not done this yet literally, but they are clearly risking their lives and livelihoods in this battle.

Vocabulary

अथ (Indc) – here 'and, and also'
अव-स्थित- (Adj) – 'standing, arrayed' (*ta*-Ptc of अव-√स्था)
आ-√विश् – translate like √विश्
आहव- (m.) – 'battle'
√काङ्क्ष् (I काङ्क्षति *kāṅkṣati*) – 'to want, desire'
कृपा- (f.) – 'pity'
कृष्ण- (m.) – Kṛṣṇa
केशव- (m.) – 'having (beautiful) hair' (referring to Kṛṣṇa)
कौन्तेय- (m.) – 'son of Kuntī' (referring to Arjuna)
गाण्डीव- (n.) – Gāṇḍīva (the name of Arjuna's bow)
गात्र- (n.) – 'limb'
गो-विन्द- (m.) – 'cattle-finder' (referring to Kṛṣṇa)
तथा (Indc) – here: 'also'
त्वक्- (f.) – 'skin'
परि-√दह् (I परिदहति) – translate like √दह्
अनु-√दृश् (IV irreg. अनुपश्यति) – 'to foresee'
धन- (n.) – 'wealth, riches'
निमित्त- (n.) – 'sign, omen'
पार्थ- (m.) – 'descendant/son of Pṛthā' (referring to Arjuna)
पिता-मह- (m.) – 'grandfather'
प्राण- (m.) – 'breath; spirit, vitality'
भोग- (m.) – 'enjoyment' (–› √भुज्)
मातुल- (m.) – '(maternal) uncle'
रोम-हर्ष- (m.) – 'hair-bristling'
राज्य- (n.) – 'royal power'
वि-जय- (n.) – 'victory'
विपरीत- (Adj) – 'gone wrong; negative' (*ta*-Ptc of वि-परि-√इ)
विषीदत्- (Adj) – 'despondent' (lit. 'sitting down', Pres Act Ptc of वि-√सद्)
वेपथु- (m.) – 'a trembling'
परि-√शुष् (IV परिशुष्यति) – 'to dry up'
श्वशुर- (m.) – 'father-in-law'
सखि- (m.) – 'friend'
सम्-√ईक्ष् – translate like √ईक्ष्
समुपस्थित- (Adj) – 'standing near' (*ta*-Ptc of सम्-उप-√स्था)
√स्रंस् (I स्रंसते) – 'to fall'
हस्त- (m.) – 'hand'

34

CHAPTER 34
The Periphrastic Perfect; *ta*-participles Ending in *-na*

THE PERIPHRASTIC PERFECT

For two kinds of verb, Sanskrit uses an alternative, 'periphrastic' perfect formation:

1) 'derived' verbs, such as causatives (and by extension also some Class X verbs) and desideratives
2) some verbs with an initial long vowel.

The periphrastic perfect is formed as follows:

1) by taking the present stem, e.g. causative भारय- or ईक्ष-
2) adding *-ām* to give e.g. भारयाम् or ईक्षाम्
3a) for active forms, adding the required form of the perfect of √अस् 'to be' or, more rarely, √भू 'to be' or √कृ 'to do':

√भृ 'to carry'	–› भारयामास 'I caused (someone) to carry' (आस = 1st Sg Perf of √अस्)
	–› भारयामासिम 'we caused (someone) to carry' (आसिम = 1st Pl Perf of √अस्)
√ईक्ष् 'to see'	–› ईक्षामासतुः 'the two of them saw'
√आस् 'to sit'	–› आसां चकार 'he sat'

3b) for middle forms, adding the required form of the perfect middle of √कृ:

√आस् 'to sit'	–› आसां चक्रे 'I/he sat'
	–› आसां चक्रिरे 'they sat'

Basically, the periphrastic perfect is used whenever a regular perfect form would not be sufficiently recognisable as a perfect. Causatives, for example, are made distinct from the basic verb by the addition of *-aya-* to a root that is usually stronger than the root in the equivalent basic verb form (–› e.g. basic भरति vs. causative भारयति). Yet perfects are formed just *from the root without any further suffixes*, and their root grade depends solely on which perfect form (singular or dual/plural, active or middle) is being used. Thus, there is no way of formally distinguishing the perfects of a basic verb and the

corresponding causative verb: if causatives used the regular perfect, both e.g. basic भरति and causative भारयति would have the perfect बभार. To be able to distinguish between the two forms in the perfect, the alternative, periphrastic formation is used.

Verbs with an initial vowel reduplicate simply by reduplicating that vowel; e.g. √इष् 'to wish' –› 3rd PL ईषुः (*i-iṣ-uḥ*). If a reduplicative vowel is added to the beginning of the root syllable, it merges with the root-initial vowel; but if that vowel is long to begin with, the (reduplicated) perfect stem does not look different from the basic root: of √ईक्ष् 'to see', the reduplicated root would be *i-īkṣ-* –› ईक्ष्-. The periphrastic construction offers the possibility of a distinct perfect form, which is maybe why it came to be used in these cases.

TA-PARTICIPLES ENDING IN *-NA*

Most verbs form their past participle by adding *-ta*. A few verbs add *-na* instead. The meaning of both formations is identical. The *-i-* that sometimes appears before *-ta* is never found before *-na*. Most of the roots taking *-na* end in *-d* (most frequent of these: √सद् 'to sit' –› सन्न- 'having sat', and thus 'seated', through internal *sandhi* from **sad-na-*). A number end in a vowel:

– *-ṛ*, which then becomes *-īr* or *-ūr* (√स्तृ 'to strew, scatter' –› स्तीर्ण- '(having been) scattered', √तॄ 'to cross' –› तीर्ण- 'having crossed')
– more rarely *-ā*, *-i* or *-u* (frequent among these: √क्षि 'to destroy' –› क्षीण-, alternative to क्षित- 'having been destroyed')

One cannot predict which verbs have a past participle formed with *-na* rather than *-ta*. Remember the relatively frequent forms सन्न- and स्तीर्ण- (especially as विस्तीर्ण- 'spread out, large, great'), and be prepared to identify other past participles ending in *-na* (or, through internal *sandhi*, *-ṇa*) for what they are.

RECOMMENDED REVIEW

Look at perfect formation (Chapter 27) and remind yourself of the perfect paradigms of √अस्, √भू 'to be' and √कृ 'to do'.

VOCABULARY

√यत्	(I यतते, -ति)	'to stretch'
√अद्	(II अत्ति)	'to eat' (*ta*-PTC अन्न-)
√मद्	(IV माद्यति, -ते)	'to be happy, delight in; to be drunk'
√दीप्	(IV दीप्यते, -ति)	'to shine'
√स्तृ	(IX स्तृणाति, स्तृणीते)	'to strew, spread' (*ta*-PTC स्तीर्ण-)
√धृ	(X धारयति, I धरति)	'to hold, support'; MID: 'to endure'
√वर्ण्	(X वर्णयति)	'to colour; describe, depict'

अन्तरिक्षग- (m.)	'bird' (lit. 'sky-goer')
वर्ण- (m.)	'colour; caste'
अप्रज- (ADJ)	'childless'
कुशल- (ADJ)	'able, clever'
पति- (m.)	'master, lord; husband'
अधिपति- (m.)	'king' ('over-lord')
नृपति- (m.)	'king' ('lord of men')
कोविद- (ADJ)	'skilled, knowledgeable' (–› √विद्)

विस्तीर्ण-	'spread out, great; strewn, scattered with'
मनु- (m.)	'man, mankind; Manu (the first human)'
मनुष-, मानुष-, मानुष्य-	(ADJ) 'human'; (m.) 'human being, man'
अञ्जलि- (m.)	gesture of reverence (placing one's hands together)
कृताञ्जलि- (ADJ)	'putting one's hands together, reverent' (lit. *bahuvrīhi* 'by whom the *añjali* is made')

EXERCISES

1) **Analyse and translate the following periphrastic perfect forms.**
   १) कारयामास
   २) तानयां चकृध्वे
   ३) ग्राहयामासतुः
   ४) ईक्षां चक्रिरे
   ५) आसं चक्रे
   ६) क्रामयां चकृवहे
   ७) कारयां बभूव
   ८) आसामास

2) **Give the periphrastic perfect of the causative of each verbal root as specified in brackets. (All these verbs form regular causatives, strengthening the root syllable until it is heavy.) For this exercise, use only √अस्, not √भू or √कृ.**
   a) √चर् (3rd DU)
   b) √त्यज् (2nd PL)
   c) √कथ् (1st SG)
   d) √क्षिप् (1st PL)
   e) √अद् (3rd SG)
   f) √तप् (2nd DU)
   g) √कूप् (2nd SG)
   h) √छिद् (3rd PL)

3) **Translate into English.**

   १) महता यत्नेन नरौ गृहं शत्रुभ्यः पालयामासतुः ।

   २) पौरा अधिपतिं कृताञ्जलयो ऽभिगम्य नेमुः ।

   ३) कन्या बालं छिन्नं वृक्षं दर्शयामासुः ।

   ४) आसीद्राजा नलो नाम वीरसेनसुतो बली ।

   उपपन्नो गुणैरिष्टै रूपवानश्वकोविदः ॥ (वीरसेन- name of a king; सुत- (m.) 'son'; उपपन्न- + Instr 'equipped with, having')

   ५) पितामहः (guess!) प्रसन्नान्बालान्कथां कथयां बभूव ।

   ६) बाले युवयोः कतरा शत्रून्पूर्वं लक्षयामासिथ ।

७) दूतो नश्चम्वो रणं वर्णयामास ।

८) मानुषा भुवमवतीर्णं देवं प्रणेमुः ।

९) न कदा चित्पक्षिनां गणैर्वृतं भुवमीक्षां चक्र इति कन्याब्रवीत् ।

१०) दग्धस्य पुरस्य दर्शनं पौराञ्शोचयामास ।

११) मानुषा अधिपतिं ससेनं युद्धात्प्रत्यागतमानृचुः ।

१२) सुखिनो वृक्षस्य छायायामासां चकृमहे ।

READING: *Bhagavad-Gītā* 1.34–40 – Arjuna asks Kṛṣṇa for advice

आचार्याः पितरः पुत्रास्तथैव च पितामहाः ।
मातुलाः श्वशुराः पौत्राः श्यालाः संबन्धिनस्तथा ॥ १-३४॥

34) This contains a list that is summed up by एतान् at the beginning of 35.

एतान्न हन्तुमिच्छामि घ्नतो ऽपि मधुसूदन ।
अपि त्रैलोक्यराज्यस्य हेतोः किं नु महीकृते ॥ १-३५॥

35) l.1 घ्नतो ऽपि 'even if they kill' (Acc Pl of the Pres Act Ptc of √हन्, agreeing with एतान्). **l.2** अपि means 'even' in spite of its position – translate किं नु as 'so why?'– -कृते (ifc) 'for the sake of'.

निहत्य धार्तराष्ट्रान्नः का प्रीतिः स्याज्जनार्दन ।
पापमेवाश्रयेदस्मान्हत्वैतानाततायिनः ॥ १-३६॥

36) l.1 नः 'to/for us' – स्यात् = 3rd Sg Pres Pot of √अस्. **l.2** Split up पापम् एव आश्रयेद् अस्मान् हत्वा एतान् आततायिनः – पापम् is used as a noun 'an evil'.

तस्मान्नार्हा वयं हन्तुं धार्तराष्ट्रान्स्वबान्धवान् ।
स्वजनं हि कथं हत्वा सुखिनःस्याम माधव ॥ १-३७॥

37) l.1 Split up तस्मात् न अर्हा – तस्माद् here 'thus'. **l.2** translate कथम् first in this line.

यद्यप्येते न पश्यन्ति लोभोपहतचेतसः ।
कुलक्षयकृतं दोषं मित्रद्रोहे च पातकम् ॥ १-३८॥

38 and **39** form one sentence.

38) Split up यदि अपि (even if) एते – लोभ-उपहत-चेतसः 'whose mind is killed/destroyed by greed', here in Nom Pl, agreeing with एते. **l.2** कुलक्षय-कृत् 'making/causing family destruction'.

कथं न ज्ञेयमस्माभिः पापादस्मान्निवर्तितुम् ।
कुलक्षयकृतं दोषं प्रपश्यद्भिर्जनार्दन ॥ १-३९॥

39) l.1 Translate कथं न ज्ञेयम् अस्माभिः 'how (is it) not to be known by us?' as an active 'how could we not know (how to…)?' – split up पापात् अस्मात् निवर्तितुम्. **l.2** प्रपश्यद्भिर् (Pres Act Ptc) agrees with अस्माभिः.

कुलक्षये प्रणश्यन्ति कुलधर्माः सनातनाः ।
धर्मे नष्टे कुलं कृत्स्नमधर्मो ऽभिभवत्युत ॥ १-४०॥

40) धर्मे नष्टे (locative absolute –› Chapter 36) 'once the law has been destroyed'.

Vocabulary

अ-धर्म- (m.) – 'lawlessness'
अर्ह- (Adj) – 'entitled, justified'
आततायिन्- – (Adj) 'attacking; (m.) 'attacker'
उत (Indc) – 'also'
जन-अर्दन- (m.) – 'motivator/rouser of men' (addressing Kṛṣṇa)
तस्मात् (Indc) – 'thus'
त्रै-लोक्य- (n.) – 'the three worlds', i.e. heaven, earth and the underworld
प्र-√दृश् (IV irreg. प्रपश्यति) – translate like √दृश्
दोष- (m.) – 'a wrong, evil'
द्रोह- (m.) – 'treachery, injury'
प्र-√नश् (IV प्रनश्यति) – translate like √नश्
पातक- (n.) – 'crime, undoing' (lit. 'falling' –› √पत्)
प्रीति- (f.) – 'pleasure, joy'
मधु-सूदन- (m.) – 'killer of (the demon) Madhu' (referring to Kṛṣṇa)
मही- (f.) – 'the earth'
मातुल- (m.) – '(maternal) uncle'
माधव- (m.) – 'descendant of Madhu' (a mythical forefather, not the demon) (referring to Kṛṣṇa)
राज्य- (n.) – '(royal) power, dominion' (–› राजन्-)
लोभ- (m.) – 'greed'
नि-√वृत् (I निवर्तते) – 'to turn away from'
श्याल- (m.) – 'brother-in-law'
आ-√श्रि (I आश्रयति) – 'to cling, stick to' (+ Acc)
श्वशुर- (m.) – 'father-in-law'
सं-बन्धिन्- (m.) – '(a) relative'
सनातन- (Adj) – 'long-standing, ancient'
स्व-बान्धव- (m.) – '(one's own) relative'
नि-√हन् (II निहन्ति) – translate like √हन्

35

CHAPTER 35
Perfect Participles; More Comparatives

PERFECT ACTIVE AND MIDDLE PARTICIPLES

Sanskrit forms both active and middle participles from the perfect stem.

1) The **perfect middle participle** adds the suffix *-āna-* (plus *a-*/*ā*-stem case endings) to the weak perfect stem:

√युध् 'to fight' –› weak PERF stem युयुध्- –› PERF MID PTC युयुधान- 'having fought'
√युज् (in the middle voice) 'to link oneself, marry' –› weak PERF stem युयुज्-
–› PERF MID PTC युयुजान- 'having got married'

(Note: Perfect forms are always athematic, given that no suffix is added to the verbal root; hence only *-āna-* is used, never *-māna-*.)

2) The **perfect active participle** is more complicated. Compare the following paradigm:

<table>
<tr><th colspan="2">Singular</th><th></th><th colspan="2">Dual</th><th></th><th colspan="2">Plural</th></tr>
<tr><th>Masc</th><th>Ntr</th><th></th><th>Masc</th><th>Ntr</th><th></th><th>Masc</th><th>Ntr</th></tr>
<tr><td>चकृवान्</td><td rowspan="3">चकृवत्</td><td>Nom</td><td rowspan="3">चकृवांसौ</td><td rowspan="3">चक्रुषी</td><td>Nom</td><td rowspan="2">चकृवांसः</td><td rowspan="3">चकृवांसि</td></tr>
<tr><td>चकृवन्</td><td>Voc</td><td>Voc</td></tr>
<tr><td>चकृवांसम्</td><td>Acc</td><td>Acc</td><td>चक्रुषः</td></tr>
<tr><td colspan="2">चक्रुषा</td><td>Instr</td><td colspan="2" rowspan="2">चकृवद्भ्याम्
(-dbhy-)</td><td>Instr</td><td colspan="2">चकृवद्भिः</td></tr>
<tr><td colspan="2">चक्रुषे</td><td>Dat</td><td>Dat</td><td colspan="2" rowspan="2">चकृवद्भ्यः</td></tr>
<tr><td colspan="2" rowspan="2">चक्रुषः</td><td>Abl</td><td colspan="2" rowspan="2">चक्रुषोः</td><td>Abl</td></tr>
<tr><td>Gen</td><td>Gen</td><td colspan="2">चक्रुषाम्</td></tr>
<tr><td colspan="2">चक्रुषि</td><td>Loc</td><td colspan="2">Loc</td><td colspan="2">चकृवत्सु</td></tr>
</table>

Perfect active participle of √कृ 'to make, do'

As usual, this participle consists of three elements: stem, suffix and endings. Two of these are straightforward: the weak perfect stem is used throughout the paradigm, and we find regular consonant stem endings. Only the suffix employed in this participle is more complicated. Its regular *guṇa* would be *-vas-*, yet it never appears in this form:

– It assumes *vṛddhi* and receives a nasal in the strong cases (*-vāṃs-*); in the NomVoc Sg, the final consonant cluster (nasal plus *s*) is simplified by dropping the *-s*, thus giving *-vān* and *-van*, respectively.
– In those weak cases whose endings begin with a vowel, *-vas-* appears in zero grade *-uṣ-* (when the *guṇa -a-* is dropped, *v* turns into *u*, which in turn changes the *s* into *ṣ* according to the *ruki* rule: **vas* –› **vs* –› **us* –› *uṣ*).
– In weak cases whose endings begin with a consonant, we find the suffix *-vat-*/*-vad-* rather than a form of *-vas-*.
– *-vat-* also appears in the NomVocAcc Sg Ntr.

This may sound rather complicated, but the participle is easy to recognise due to the perfect stem and the regular consonant-stem endings. It is used infrequently, and perhaps most often in विद्वस्- from √विद् 'to see; know'. √विद् lacks a reduplicative syllable both in the finite perfect forms (–› वेद 'I know') and in the participles; विद्वस्- means 'knowing, skilled' (developed from the underlying meaning 'having seen', and thus now 'knowing'). The perfect active participle is increasingly replaced by the *tavant*-participle (–› Chapter 25).

The feminine is formed by adding *ī*-stem endings to the weak participle stem, as in Nom Sg Fem चक्रुषी (*ca-kr-uṣ-ī*).

COMPARATIVES IN *-(Ī)YAS-*

The regular comparative suffix *-tara-* was introduced in Chapter 9. Some adjectives also use the suffix *-yas-* (or its alternative *-(ī)yas-*) to form their comparatives, and a small number use this suffix exclusively. In this kind of comparative, the stem of the adjective often takes an unexpected form. Generally speaking, any stem-forming suffix (such as *-an*, *-in*, *-u*, thematic *-a* and others) is dropped; the remainder often appears in a higher grade than the basic adjective, or its vowel is lengthened or nasalised. Thus प्रिय- 'dear' has a comparative प्रेयांस्- (with corresponding superlative प्रेष्ठ-), गुरु- 'heavy; respectable' has a comparative गरीयांस्-; the comparative that goes with the already introduced श्रेष्ठ- 'best' is श्रेयांस्- 'better, superior'.

The suffix undergoes stem gradation; its strong form *-(ī)yāṃs-* appears in NomVocAcc Sg and Du and NomVoc Pl Masc (shortened in the NomVoc Sg to *-(ī)-yān* and *-(ī)-yan*, respectively); the weak form *-(ī)-yas-* appears everywhere else. The feminine adds *-ī-* to the weak stem and is

declined like a regular *ī*-stem (giving e.g. श्रेयसी). The same *sandhi* as in other *s*-stem forms occurs (*as* > *o* before voiced consonants, *s* > *ḥ* before *-su*).

Singular			Dual			Plural	
Masc	Ntr		Masc	Ntr		Masc	Ntr
श्रेयान्	श्रेयः	Nom	श्रेयांसौ	श्रेयसी	Nom	श्रेयांसः	श्रेयांसि
श्रेयन्		Voc			Voc		
श्रेयांसम्		Acc			Acc	श्रेयसः	
श्रेयसा		Instr	श्रेयोभ्याम्		Instr	श्रेयोभिः	
श्रेयसे		Dat			Dat	श्रेयोभ्यः	
श्रेयसः		Abl			Abl		
		Gen	श्रेयसोः		Gen	श्रेयसाम्	
श्रेयसि		Loc			Loc	श्रेयःसु	

Comparative in -(*ī*)*yas*-: श्रेयस्-'better'

VOCABULARY

श्रेयस्-	'better, superior'
महीयस्-	'greater, stronger'
वरीयस्-	'better; dearer' (–› √वृ/वर-)
गरीयस्-	'heavier; more valuable'

EXERCISES

1) **Analyse and translate the following forms.**
Example: विदुषः AblGen Sg Masc/Ntr and Acc Pl Masc of the Perf Act Ptc of √विद् 'from/of one who knows'
१) जुहुवद्भिः
२) गरीयांसः
३) विदुषी
४) विद्वत्सु

५) वरीयसाम्
६) निन्युषा
७) श्रेयोभिः
८) लिलिखुषि
९) चकृवान्
१०) वरीयसी
११) विद्वन्
१२) चक्रुष्याः
१३) महीयः
१४) विद्वत्
१५) जह्रवांसः
१६) महीयसोः
१७) श्रेयस्याः

2) **Form the perfect active participle of the following verbs and decline as specified.**
   a) √विद् (Masc Sg)
   b) √बुध् (Fem Sg)
   c) √भू (Ntr Du)
   d) √कृ (Masc Du)
   e) √विद् (Fem Pl)
   f) √विश् (Masc Pl)

READING: *Bhagavad-Gītā* 1.41–7 – Arjuna explains his hesitation to fight

अधर्माभिभवात्कृष्ण प्रदुष्यन्ति कुलस्त्रियः ।
स्त्रीषु दुष्टासु वार्ष्णेय जायते वर्णसंकरः ॥ १-४१॥

41) **l.2** begins a new sentence.

संकरो नरकायैव कुलघ्नानां कुलस्य च ।
पतन्ति पितरो ह्येषां लुप्तपिण्डोदकक्रियाः ॥ १-४२॥

42) Translate the dative in संकारो नरकाय as 'leads to…' – translate the genitives कुलघ्नानां कुलस्य च as 'for…'. **l.2** begins a new sentence – split up हि एषां 'of these (people)' – पितरः translate as 'forefathers, ancestors' – लुप्त-पिण्ड-उदक-क्रिय- 'whose offerings of water and rice have been taken away, who have been robbed of water-and-rice offerings (that they deserve)'.

दोषैरेतैः कुलघ्नानां वर्णसंकरकारकैः ।
उत्साद्यन्ते जातिधर्माः कुलधर्माश्च शाश्वताः ॥ १-४३॥

43) उत्साद्यन्ते 'they are destroyed' (passive causative of उद्-√सद् 'to withdraw, fall into ruin').

उत्सन्नकुलधर्माणां मनुष्याणां जनार्दन ।
नरके ऽनियतं वासो भवतीत्यनुशुश्रुम ॥ १-४४॥

44) उत्सन्न-कुल-धर्माणां is a *bahuvrīhi* agreeing with मनुष्याणां – these genitives are dependent on वासो – split up भवति इति अनुशुश्रुम.

अहो बत महत्पापं कर्तुं व्यवसिता वयम् ।
यद्राज्यसुखलोभेन हन्तुं स्वजनमुद्यताः ॥ १-४५॥

45) **l.2** यद् translate here as '(namely) that' – split up राज्य-सुख-लोभ- 'greed for power and happiness' – supply '(we) are'.

यदि मामप्रतीकारमशस्त्रं शस्त्रपाणयः ।
धार्तराष्ट्रा रणे हन्युस्तन्मे क्षेमतरं भवेत् ॥ १-४६॥

46) Structure यदि… तद् 'if… then that'. **l.1** Split up माम् अप्रतीकारम् अशस्त्रम् – शस्त्र-पाणि- '(in) whose hand is a weapon; armed' – हन्युस् 3rd Pl Pres Pot of √हन् – translate मे as 'for me'.

एवमुक्त्वार्जुनः संख्ये रथोपस्थ उपाविशत् ।
विसृज्य सशरं चापं शोकसंविग्नमानसः ॥ १-४७॥

47) **l.1** रथोपस्थ is sandhied रथोपस्थे. **l.2** स-शर- –› Chapter 15 on स- in compounds – शोक-संविग्न-मानस- 'whose mind is overwhelmed by grief'.

Vocabulary

अ-धर्म- (m.) – 'lawlessness'
अ-नियतम् (INDC) – 'forever'
अ-प्रती-कार- (ADJ) – 'not acting against, without resistance'
अभि-भव- (m.) – 'victory' (–› अभि-√भू)
अ-शस्त्र- (ADJ) – 'without weapons, unarmed'
अहो बत (INDC) – 'No!, Ah!'
उत्सन्न- (ADJ) – 'destroyed'
उद्यत- (ADJ) – 'ready, eager for'
उप-स्थ- (m.) – 'centre, middle'
कारक- (ADJ) – 'causing, making' (–› √कृ)
क्रीया- (f.) – 'action; religious rite, offering'
क्षेमतर- (ADJ) – 'happier; better'
जन-अर्दन- (m.) – 'exciter of men' (here referring to Arjuna)
जाति-धर्म- (m.) – 'dharma/duty according to one's birth; caste duties'
प्र-√दुष्,√दुष् (IV (प्र-)दुष्यति) – 'to be corrupted, spoiled'
पिण्ड- (m.) – 'ball of rice' (part of ritual offerings to ancestors)
मनुष्य- (m.) – 'man, person'
वर्ण- (m.) – 'colour; caste'
वार्ष्णेय- (m.) – 'belonging to Vṛṣṇi (a clan)' (referring to Kṛṣṇa)
वास- (m.) – 'dwelling-place' (–› √वस्)
व्यवसित- (ADJ) – 'resolved to do' (+ INF)
शाश्वत- (ADJ) – 'eternal'
अनु-√श्रु (V अनुशृणोति) – translate like √श्रु
सं-कर- (m.) – 'mixture'
संख्य- (n.) – 'battle'
उद्-√सद् (I उत्सीदति) – 'to put up/away; destroy'
वि-√सृज् (VI विसृजति) – 'to let go of; throw down'

36

CHAPTER 36
Absolute Constructions; Pronouns IV

LOCATIVE AND GENITIVE ABSOLUTE

The participle construction commonly referred to as the *locative absolute* consists of a noun or pronoun and a participle that both stand in the locative case. It is best translated into English as a temporal clause (introduced by 'when', 'while' or 'after'), with the noun functioning as the subject and the participle as the main verb.

गते तस्मिन् नरा उपाविशन्
'**when he had gone**, the men sat down' (lit. 'at him having gone')

उद्यति सूर्ये वनं प्रविशति
'**when the sun rises/at sunrise** (उद्-√इ 'to go up, rise'), he enters the forest' (lit. 'at the rising sun')

The locative absolute is much more frequent than the similar genitive absolute, which consists of a noun or pronoun and participle in the genitive case. While the locative absolute is usually to be translated as a temporal clause, the genitive absolute may have purely temporal or also concessive meaning (translated with 'although'):

मैत्रवारुणिः समुद्रमपिबत् (…) **सर्वलोकस्य पश्यतः**
'the son of Mitra and Varuṇa drained/drank up the ocean
with the whole world looking on
while the whole world was looking on
although the whole world was looking on'
(*Mahābhārata* 3.103.3)

PRONOUNS IV: *ENA-* 'THIS'

एन- 'this' is a demonstrative pronoun used only when there is no emphasis on that which the pronoun refers to. The paradigm of this pronoun is called *defective*, meaning incomplete, as only a few forms are actually in use. They are the following:

		Masc	Ntr	Fem
Sg	Acc	एनम्	एनत्	एनाम्
	Instr	एनेन		एनया
Du	Acc	एनौ	एने	एने
	GenLoc	एनयोः		–
Pl	Acc	एनान्	एनानि	एनाः

The defective pronoun एन-

VOCABULARY

√वृष्	(I वर्षति, -ते)	'to rain'
√सेव्	(I सेवते, -ति)	'to attend, frequent (a place); to serve'
√त्रा	(IV त्रायते; II त्राति)	'to rescue, protect'
√दिश्	(VI दिशति)	'to show, point out'

सुर- (m.)	'god'
असुर- (m.)	'demon'
ईश- (m.)	'lord, master'
अप्सरस्- (f.)	'heavenly nymph'
राक्षस- (m.)	'demon'
बाहु- (m.)	'arm'
स्कन्ध- (m.)	'shoulder (of a person); trunk (of a tree); branch/division (of an army)'
ऋषभ- (m.)	'bull'
गति- (f.)	'gait, walk; path' (–› √गम्)
विक्रम- (m.)	'walk, motion; way, manner'
अनिल- (m.)	'wind'
सत्य-	(ADJ) 'true'; (n.) 'truth'
भूयः (INDC)	'again'
तस्मात् (INDC)	'thus, therefore'

36 HOW TO USE A SANSKRIT DICTIONARY

From this chapter on, you will need to use a Sanskrit dictionary. (See 'Supplementary materials' in Chapter 0 for recommendations.)

Sanskrit dictionaries take a little while to get used to. The details of how the entries in a specific dictionary are ordered, which abbreviations are employed etc. are outlined by each author, usually on the first pages. Read them when you first use your dictionary, and remember where the relevant information may be looked up. This section outlines a few basic points that hold true across dictionaries. For illustration of the points made below, look up entries such as √गम्, अश्व- or गुरु-.

Meaning: For a single Sanskrit word you may find a number of English translations. One of the reasons for this is that the meaning of many words changed over time, and Sanskrit dictionaries cover literature that spans nearly two millennia; thus they include the various meanings that the word in question has had. If a meaning is limited to a particular genre/period, the dictionary will indicate this by abbreviations such as *RV* (*Ṛgveda*), *V* (the Vedas in general), *B* (the *Brāhmaṇas*), *E* (Epic), *C* (Classical Sanskrit) etc. The '+' symbol (as in '*V*+') may be used to indicate that a meaning is found from that time onwards. Use this information to help you narrow down the possible meanings of a word in a given context: if you are reading something in Classical Sanskrit, you can rule out any meanings marked as e.g. exclusively Vedic.

Verbs are listed in dictionaries by their roots. Thus, forms such as गच्छति or जगाम must both be looked up under √गम्. The entry will tell you which class (or classes) a verb belongs to (some change the way they are conjugated over time), whether it appears in the active, middle, or both, and it will provide various forms that cannot be predicted from the shape of the root. In some dictionaries, you will find an alphabetical list of preverbs together with which the verbal root is used. This is where the meaning of each compound verb (verb itself plus preverb) is found. Other dictionaries list compound verbs under their preverbs (i.e. 'alphabetically' under their first sound).

Compound nouns and adjectives are not always listed if their meaning is clear from that of the words they are made up of. Yet even when they are listed, they frequently appear not in their own entry, but within that of their first word (this is done to conserve space, and may be confusing at first). Look at an entry for a frequent noun, and you will find sub-entries for nouns that are preceded by a hyphen. This means that the information that follows (translation etc.) applies to a compound of the main noun and the hyphenated noun. For example, an entry for अश्व- 'horse' may have a sub-entry '*-tara*' (thus combine: अश्वतर-), meaning 'mule'. Sometimes, the head noun is itself a compound, in which case its members are divided by hyphens, and hyphenated words within that entry have to be added to the first member of that compound, rather than the entire compound. Thus in the following entry *aśva-ttha-* (note the hyphen!), the first sub-entry *-da* is to

be read not as *+aśva-ttha-da-*, but as *aśva-da-* (which means 'giving, providing horses'). (Cf. A. A. Macdonell's *Practical Sanskrit Dictionary* for these specific examples.)

Frequent sources of confusion:

– Dictionaries that offer **transliteration** may employ different conventions. Macdonell, for example, uses letters in italics to indicate palatals (thus, 'k' stands for 'k', yet italicised '*k*' stands for what this textbook writes as 'c') or retroflex sounds (thus, 't' stands for 't', yet '*t*' stands for 'ṭ' in this book).
– **Placement of *anusvāra ṃ* and *visarga ḥ*:** These two do not have a fixed position in the Sanskrit order of characters. Thus, depending on which dictionary you use, you will find them in different places: either they are placed at the end of the list of vowels (and we find e.g. all words beginning with *aṃ-*, the vowel *a-* and the *anusvāra* listed before words beginning with *ak-*, that is, *a-* and the first consonant of the 'alphabet'). Yet, in some dictionaries, not all instances of vowel plus *visarga* or *anusvāra* are found in one place. If the *anusvāra* stands in front of a stop to which it can assimilate (and thus e.g. appear as a velar nasal *ṅ* before a velar stop such as *k*, or palatal *ñ* in front of a palatal stop such as *c*, etc.), it is then listed where the *ṅ* appears in the alphabet. Similarly, *visarga* preceding a sibilant may itself turn into that sibilant (e.g. *-ḥś-* changing into *-śś-*) and then be listed as that. What you need to do: in your dictionary, find where the author states which methods they use; and if you cannot find such a statement, look in both of the places just outlined. (Macdonell outlines his policy on p. ix of his *Practical Sanskrit Dictionary*; this book uses the former policy, with all instances of *ṃ* and *ḥ* in one place.)

Most importantly: It is likely that the conventions of a Sanskrit dictionary will confuse you at first. Don't worry – this is normal, and will soon improve. Particularly in the beginning, if you cannot find a word, assume you are looking in the wrong place, rather than that the word is not contained in your dictionary. (Check whether you looked up a form with a short vowel rather than a long vowel; an unaspirated rather than an aspirated consonant; 't' rather than 'ṭ/*t*'; a compound verb under anything other than its root, etc.)

READING: *Bhagavad-Gītā* 2.1–15 – Asking Arjuna about his motives, Kṛṣṇa begins to tell him why he should fight

संजय उवाच

तं तथा कृपयाविष्टमश्रुपूर्णाकुलेक्षणम् ।

विषीदन्तमिदं वाक्यमुवाच मधुसूदनः ॥ २-१॥

1) Split up कृपया आविष्टम् – आविष्ट- (lit. 'entered') here 'filled, affected by' – split up अश्रु-पूर्ण-आकुल-ईक्षणम् (a *bahuvrīhi* agreeing with तं) – विषीदन्तम् –› वि-√सद् – √वच् + Acc 'to speak to, address' – मधुसूदन- 'slayer of (the demon) Madhu', i.e. Kṛṣṇa. श्रीभगवान् (Nom Sg) translate 'the blessed lord' (i.e. Kṛṣṇa)

श्रीभगवानुवाच

कुतस्त्वा कश्मलमिदं विषमे समुपस्थितम् ।

अनार्यजुष्टमस्वर्ग्यमकीर्तिकरमर्जुन ॥ २-२॥

2) कुतस् here literally 'wherefrom' – त्वा alternative form of त्वाम् '(it has come) *to you*' – सम्-उप-√स्था 'to approach'; the participle here functions as the main verb – split up अन्-आर्य-जुष्ट- 'not noble(man)-befitting, not right for an honourable/noble man' – अस्वर्ग्य- 'unheavenly', i.e. 'not leading to heaven' – all Nom Sg Ntr forms in this verse agree with कश्मलम्.

क्लैब्यं मा स्म गमः पार्थ नैतत्त्वय्युपपद्यते ।

क्षुद्रं हृदयदौर्बल्यं त्यक्त्वोत्तिष्ठ परंतप ॥ २-३॥

3) क्लैब्यं मा स्म गमः 'don't go towards cowardice', i.e. 'don't be(come) a coward' (on मा गमः –› Chapter 38) – पार्थ- 'son of Pṛthā' (i.e. Arjuna) – नैतत् begins a new sentence – split up न एतत् त्वयि उपपद्यते.

अर्जुन उवाच

कथं भीष्ममहं संख्ये द्रोणं च मधुसूदन ।

इषुभिः प्रतियोत्स्यामि पूजार्हावरिसूदन ॥ २-४॥

4) भीष्म-, द्रोण- relatives of Arjuna, fighting for the other side – प्रतियोत्स्यामि is the Fut of प्रति-√युध् – split up पूजा-अर्हौ 'deserving honour'.

गुरूनहत्वा हि महानुभावाञ्श्रेयो भोक्तुं भैक्ष्यमपीह लोके ।

हत्वार्थकामांस्तु गुरूनिहैव भुञ्जीय भोगान्रुधिरप्रदिग्धान् ॥ २-५॥

5) अ-हत्वा (lit.) 'un-having-killed', translate as 'rather than killing' – महा-अनुभाव- 'of great power; generous, noble' – श्रेयः '(it is/would be) better' – इह लोके 'in this world'. **I.2** begins a new sentence – अर्थ-काम- *bahuvrīhi* 'whose desire is gain' – भुञ्जीय –› √भुज् – प्रदिग्ध- 'stained, covered with'.

न चैतद्विद्मः कतरन्नो गरीयो यद्वा जयेम यदि वा नो जयेयुः ।

यानेव हत्वा न जिजीविषामस्ते ऽवस्थिताः प्रमुखे धार्तराष्ट्राः ॥ २-६॥

6) **l.1** Split up कतरद् नः – translate the first नः as 'for us', the second as 'us' (Acc) (–› Chapter 32 on अहम्) – गरीय- 'better' (comparative of गुरु-) – supply 'is' – यद् वा… यदि वा 'if… or…'. **l.2** begins a new sentence – notice relative structure यान्… ते – जिजीविषामः 1st Pl desiderative of √जीव् – the Ptc अवस्थिताः functions as the main verb: 'they are standing'.

कार्पण्यदोषोपहतस्वभावः पृच्छामि त्वां धर्मसंमुढचेताः ।

यच्छ्रेयः स्यान्निश्चितं ब्रूहि तन्मे शिष्यस्ते ऽहं शाधि मां त्वां प्रपन्नम् ॥ २-७॥

7) Split up कार्पन्य('weakness')-दोष-उपहत-स्वभावः – this and धर्म-संमुढ-चेताः ('my thoughts/mind confused as to my duties') are *bahuvrīhis* in the Nom Sg and refer to the subject, Arjuna – split up यद् श्रेयः – ब्रुहि ('say!'), शिष्यस् and शाधि ('correct!') each begin a new sentence – त्वाम् is dependent on प्रपन्नम्.

न हि प्रपश्यामि ममापनुद्याद्यच्छोकमुच्छोषणमिन्द्रियाणाम् ।

अवाप्य भूमावसपत्नमृद्धं राज्यं सुराणामपि चाधिपत्यम् ॥ २-८॥

8) Translate in the order of न हि प्रपश्यामि यद् मम शोकम् अपनुद्याद्… – उच्छोषण- 'drying up, sth. that dries up' (+ object standing in Gen) – translate the absolutive अवाप्य as 'even if I…'. **l.2** अ-स-पत्न- 'not having a co-ruler' –› 'unrivalled' – अधि-पत्य- lit. 'over-rule' –› 'overall rule, great power'.

संजय उवाच

एवमुक्त्वा हृषीकेशं गुडाकेशः परंतप ।

न योत्स्य इति गोविन्दमुक्त्वा तूष्णीं बभूव ह ॥ २-९॥

तमुवाच हृषीकेशः प्रहसन्निव भारत ।

सेनयोरुभयोर्मध्ये विषीदन्तमिदं वचः ॥ २-१०॥

श्रीभगवानुवाच

अशोच्यानन्वशोचस्त्वं प्रज्ञावादांश्च भाषसे ।

गतासूनगतासूंश्च नानुशोचन्ति पण्डिताः ॥ २-११॥

In 9 and **10**: √वच् + Acc 'to speak *to*'.

9) हृषीकेश- 'bristling-haired' describes Kṛṣṇa – गूडकेश- describes Arjuna – परंतप addresses Dhṛtarāṣṭra. **l.2** योत्स्य is sandhied योत्स्ये – गोविन्द- refers to Kṛṣṇa – तूष्णीं √भू 'to become/fall silent'.

10) प्रहसन् इव (lit.) 'as though laughing' –› 'smiling' – भारत addresses Dhṛtarāṣṭra. **l.2** विषीदन्तम् agrees with तम्. All vocatives in the rest of this section address Arjuna.

11) अ-शोच्य- 'not to be mourned' (gerundive) – translate अनु-√शुच् like √शुच् – प्रज्ञावाद- lit. 'wisdom word': a term usually interpreted to mean something that appears wise, but is not. **l.2** (अ-)गत-आसु- 'whose breath is (not) gone; (not) dead'.

न त्वेवाहं जातु नासं न त्वं नेमे जनाधिपाः ।
न चैव न भविष्यामः सर्वे वयमतः परम् ॥ २-१२॥

12) Split up तु एव अहम्… न आसम्… न इमे (इमे –› अयम्) जन-अधिपाः. **l.2** अतः परम् 'from this time further, from now on' – do not miss any of the 'not's in this verse.

देहिनो ऽस्मिन्यथा देहे कौमारं यौवनं जरा ।
तथा देहान्तरप्राप्तिर्धीरस्तत्र न मुह्यति ॥ २-१३॥

13) देहिन्- lit. 'having a body, embodied' –› 'the soul' – translate यौवन- as 'manhood'. **l.2** split up देह-अन्तर-प्राप्ति- 'acquisition of another body' – धीरस् begins a new sentence.

मात्रास्पर्शास्तु कौन्तेय शीतोष्णसुखदुःखदाः ।
आगमापायिनो ऽनित्यास्तांस्तितिक्षस्व भारत ॥ २-१४॥

14) मात्रा-स्पर्श- lit. 'material-touching': 'physical sensations' – कौन्तेय- 'son of Kuntī' – split up शीत-उष्ण-सुख-दुःख-दाः – -द- (lit.) 'giving', translate here as 'causing'. **l.2** आगम-अपायिन्- 'having coming(s) and going(s); coming and going' – तान् begins a new sentence – तितिक्षस्व 2nd Sg Mid Impv Desiderative 'be willing to endure!' (from √तिज्).

यं हि न व्यथयन्त्येते पुरुषं पुरुषर्षभ ।
समदुःखसुखं धीरं सो ऽमृतत्वाय कल्पते ॥ २-१५॥

15) Structure यं पुरुषं… सो – व्यथयन्ति Caus of √व्यथ् (I) 'to tremble' – समदुःखसुख- is a *bahuvrīhi* whose second member is a *dvandva* – all accusatives agree with यं पुरुषं.

CHAPTER 37
Numerals

CARDINAL NUMBERS

Unlike in English, Sanskrit numerals (i.e. the words for numbers) have more than one form. The words for one, two, three and four are adjectives with different forms for the different genders. From five to ten, numerals behave like nouns in that they have different forms for the different cases, but are the same regardless of the gender of the word they qualify.

The word for one, एक-, has already been introduced (–› Chapter 22). It appears in all three numbers. In the dual and plural, it needs to be translated as 'some, a few'. The word for 'two' has forms only in the dual; from 'three' up there are only plural forms. The citation forms (द्वि-, त्रि- etc.) are the stem forms used in compounds, such as द्विपद्- 'biped, two-footed' or त्रिलोचन- 'three-eyed'.

	द्वि- 'two'		**त्रि- 'three'**			**चतुर्- 'four'**		
	Masc	**Ntr, Fem**	**Masc**	**Ntr**	**Fem**	**Masc**	**Ntr**	**Fem**
NomVoc	द्वौ	द्वे	त्रयः	त्रीणि	तिस्रः	चत्वारः	चत्वारि	चतस्रः
Acc			त्रीन्			चतुरः		
Instr	द्वाभ्याम्		रिभिः		तिसृभिः	चतुर्भिः		चतसृभिः
Dat			रिभ्यः		तिसृभ्यः	चतुर्भ्यः		चतसृभ्यः
Abl								
Gen	द्वयोः		त्रयाणाम्		तिसृणाम्	चतुर्णाम्		चतसृणाम्
Loc			रिषु		तिसृषु	चतुर्षु		चतसृषु

The Forms of the Numerals 2–4

	पञ्च- ‘five’	षष्- ‘six’	सप्त- ‘seven’	अष्ट- ‘eight’		नव- ‘nine’	दश- ‘ten’
NomVocAcc	पञ्च	षट्	सप्त	अष्ट	अष्टौ	नव	दश
Instr	पञ्चभिः	षड्भिः	सप्तभिः	अष्टभिः	अष्टाभिः	नवभिः	दशभिः
DatAbl	पञ्चभ्यः	षड्भ्यः	सप्तभ्यः	अष्टभ्यः	अष्टाभ्यः	नवभ्यः	दशभ्यः
Gen	पञ्चानाम्	षण्णाम्	सप्तानाम्	अष्टानाम्	अष्टानाम्	नवानाम्	दशानाम्
Loc	पञ्चसु	षट्सु	सप्तसु	अष्टसु	अष्टासु	नवसु	दशसु

The Forms of the Numerals 5–10

As you can see, the words for ‘five’, ‘seven’, ‘eight’, ‘nine’ and ‘ten’ decline in the same way, including an endingless nominative shared by all. ‘Six’ employs the same endings, but the paradigm is slightly complicated through the internal *sandhi* of the stem-final retroflex. ‘Eight’ has two sets of forms: one formally comparable with that of the other numbers, and an older one ending in *-au* in the Nom Sg and having a stem-final long *ā* (instead of short *a*) everywhere else. For higher numbers, cf. e.g. Whitney, *A Sanskrit Grammar* (§§475–89).

ORDINAL NUMBERS

Ordinals are the terms referring to the *order* of numbers – *first, second, third* etc. In Sanskrit, they all are *a*-stem adjectives in masculine and neuter, and *ī*-stems in the feminine.

प्रथम-	‘first’	षष्ठ-	‘sixth’
द्वितीय-	‘second’	सप्तम-	‘seventh’
तृतीय-	‘third’	अष्टम-	‘eighth’
चतुर्थ-, चतुरीय-	‘fourth’	नवम-	‘ninth’
पञ्चम-	‘fifth’	दशम-	‘tenth’

Look over the tables provided in this chapter, and memorise the stem and nominative(s) of all cardinals, and the stem of all ordinals.

FURTHER VOCABULARY

शत-	'hundred'
सहस्र-	'thousand'

READING: *Bhagavad-Gītā* 2.16–28 – Immortal souls in mortal bodies

नासतो विद्यते भावो नाभावो विद्यते सतः ।
उभयोरपि दृष्टो ऽन्तस्त्वनयोस्तत्त्वदर्शिभिः ॥ २-१६॥

All vocatives still address Arjuna.

16) Split up न असतो – सत्- 'being, existing' (PRES PTC of √अस्); अ-सत्- 'non-existent'. **l.2** दृष्टः here serves as the main verb: 'is seen/recognised' – split up अन्तस् तु अनयोस् – अन्त- 'end', here: end? certainty? boundary (between the two)? unclear – तत्त्व-दर्शिन्- lit. 'thatness-seer', i.e. 'one who sees/knows the truth'.

अविनाशि तु तद्विद्धि येन सर्वमिदं ततम् ।
विनाशमव्ययस्यास्य न कश्चित्कर्तुमर्हति ॥ २-१७॥

17) अ-वि-नाशिन्- (from वि-√नश्) 'indestructible' – अविनाशि तद् विद्धि 'know that (to be) indestructible' –सर्वम् इदं 'all this', i.e. 'all existence' – the PTC तत- functions as the main verb: 'is stretched, is permeated'. **l.2** split up अ-वि-अयस्य (lit. 'un-apart-go-able', i.e. 'imperishable, indestructible') अस्य.

अन्तवन्त इमे देहा नित्यस्योक्ताः शरीरिणः ।
अनाशिनो ऽप्रमेयस्य तस्माद्युध्यस्व भारत ॥ २-१८॥

18) Split up नित्यस्य उक्ताः, translate उक्त- here as 'are said to be…' – शरीरिन्- 'having a body', i.e. 'the soul' – all other genitives agree with it. **l.2** अ-प्र-मेय- 'immeasurable' (√मा) – तस्माद् begins a new sentence – भारत here = अर्जुन.

य एनं वेत्ति हन्तारं यश्चैनं मन्यते हतम् ।
उभौ तौ न विजानीतो नायं हन्ति न हन्यते ॥ २-१९॥

19) Translate both यः's as 'he who' or 'anyone who' –एनम् 'this' (ACC SG MASC) twice refers to the soul – वेत्ति translate 'who understands this to be…'. **l.2** विजानीतः from वि-√ज्ञा 'understand' – न अयं begins a new sentence.

न जायते म्रियते वा कदा चिन्नायं भूत्वा भविता वा न भूयः ।
अजो नित्यः शाश्वतो ऽयं पुराणो न हन्यते हन्यमाने शरीरे
॥ २- २०॥

20) Split up चित् न अयम् **l.2** अ-ज- 'birthless'.

वेदाविनाशिनं नित्यं य एनमजमव्ययम् ।
कथं स पुरुषः पार्थ कं घातयति हन्ति कम् ॥ २- २१॥

21) Relative structure य… स. **l.1** एनम् 'this' (Acc Sg Masc –› Chapter 39) refers to the soul – translate वेद… यः एनम् as 'who knows this to be…'; all Acc's agree with एनम्. **l.2** Supply 'and' between 'how?' and 'whom?' – घातयति causative of √हन्.

वासांसि जीर्णानि यथा विहाय नवानि गृह्णाति नरो ऽपराणि ।
तथा शरीराणि विहाय जीर्णान्यन्यानि संयाति नवानि देही
॥ २- २२॥

22) Structure of this verse: यथा नरः… तथा देही – अपर- here simply 'other'.

नैनं छिन्दन्ति शस्त्राणि नैनं दहति पावकः ।
न चैनं क्लेदयन्त्यापो न शोषयति मारुतः ॥ २-२३॥

23) l.2 आपः Nom Pl of अप्- (f.) 'water'.

अच्छेद्यो ऽयमदाह्यो ऽयमक्लेद्यो ऽशोष्य एव च ।
नित्यः सर्वगतः स्थाणुरचलो ऽयं सनातनः ॥ २-२४॥

24) This sentence continues into the first line of 25 – the subject अयम् refers to the soul – अच्छेद्य- 'uncuttable' (negated gerundive of √छिद्) – अदाह्य- –› √दह्.

अव्यक्तो ऽयमचिन्त्यो ऽयमविकार्यो ऽयमुच्यते ।
तस्मादेवं विदित्वैनं नानुशोचितुमर्हसि ॥ २-२५॥

25) अ-वि-कार्य- 'un-apart-doable' –› 'unchangeable' – उच्यते 'is said to be' (3rd Sg Pass of √वच्).
l.2 Translate एवं विदित्वा एनम् 'having realised that this (is) so'.

अथ चैनं नित्यजातं नित्यं वा मन्यसे मृतम् ।
तथापि त्वं महाबाहो नैवं शोचितुमर्हसि ॥ २-२६॥

26) Translate अथ च as 'and if' (picked up by तथा 'then' in l.2) – नित्यजात- 'eternally born', नित्यं मृत- 'eternally dead'. **l.2** महा-बाहु- 'great-/long-armed', an epithet of divinities and heroes.

जातस्य हि ध्रुवो मृत्युर्ध्रुवं जन्म मृतस्य च ।
तस्मादपरिहार्येऽर्थे न त्वं शोचितुमर्हसि ॥ २-२७॥

अव्यक्तादीनि भूतानि व्यक्तमध्यानि भारत ।
अव्यक्तनिधनान्येव तत्र का परिदेवना ॥ २-२८॥

27) ध्रुव- here 'inevitable, certain'. **l.2** The Loc in अ-परि-हार्येऽर्थे is 'topical', thus translate as 'on the topic of/concerning/in [this] inescapable matter' – supply 'it' or 'this' as object of शोचितुम्

28) अ-व्यक्त-आदि- 'whose beginning (आदि-) is invisible, imperceptible; having an imperceptible beginning'. **l.2** तत्र 'in that matter, in that respect' begins a new sentence.

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CHAPTER 38
Aorists

The aorist is another past tense. While originally the three past tenses – imperfect, perfect and aorist – differed from one another in meaning, this difference does not survive: they come to be used interchangeably, with the aorist being rarest. Its most regular use is after मा to express prohibitions, i.e. negated commands (see below).

There are seven different ways of forming the aorist. They are outlined here for reference purposes, and details (as well as middle forms) may be found e.g. in Whitney, *A Sanskrit Grammar* (§§824–930). **Aorist indicatives of all types use the augment *a-* and secondary endings (i.e. those also found in the imperfect). They differ in how their stem is formed.**

1.a) In the **root aorist**, augment and endings (1st Sg *-a̲m*) are added to the root, which in different verbs stands in different grades. It is limited to √भू and verbs ending in *-ā*.

1.b) The ***a*-aorist** adds augment and endings to a zero-grade root followed by *-a-*. Among aorist formations, this one is rather frequent.

2) The **reduplicated aorist** reduplicates the root-initial consonant according to the known patterns, and vowels as follows: *i* is reduplicated as *i/ī, u* as *u/ū*, and *a* and *ṛ* as either *i/ī* or, more rarely, *a/ā.* (If the root syllable is light (i.e. contains a short vowel followed by no more than one consonant), the reduplicative vowel typically is long; if the root syllable is heavy, the reduplicative vowel typically is short.) The root itself stands in *guṇa* or zero grade, and an *-a-* is added onto it. This aorist is usually formed of derived verbs (such as causatives).

3) Finally, there are a number of aorists formed by the addition of *-s-*/*-ṣ-* (the latter after *ruki*). Internal *sandhi* frequently occurs in all aorists of this kind.
   a) The ***s*-aorist** adds *-s-* onto the root. If the root ends in a vowel, it usually stands in *vṛddhi* in the active, and in zero grade in the middle (yet roots ending in *-ī*/*-ū* stand in *guṇa*). If it ends in a consonant, it has *vṛddhi* in the active, and zero grade in the middle.
   b) In the rare ***iṣ*-aorist**, *-iṣ-* is added onto the root. If the root ends in a vowel, it stands in *vṛddhi* in the active, and *guṇa* in the middle. If it ends in a consonant, it stands in *guṇa* throughout.
   c) The rare ***siṣ*-aorist** adds *-siṣ-* to the root in *guṇa*.
   d) The ***sa*-aorist**, which is also rather infrequent, adds *-sa-* to the root in zero grade.

1a) √भू 'to be'; 1b) √विद् 'to know'; 2) √जन् 'to give birth'; 3a) √रुध् 'to obstruct'; 3b) √बुध् 'to understand'; 3c) √या 'to go'; 3d) √दिश् 'to show'.

		1a)	1b)	2)	3a)	3b)	3c)	3d)
Sg	1st	अभूवम्	अविदम्	अजीजनम्	अरौत्सम्	अबोधिषम्	अयासिषम्	अदिक्षम्
	2nd	अभूः	अविदः	अजीजनः	अरौत्सीः	अबोधीः	अयासीः	अदिक्षः
	3rd	अभूत्	अविदत्	अजीजनत्	अरौत्सीत्	अबोधीत्	अयासीत्	अदिक्षत्
Du	1st	अभूव	अविदाव	अजीजनाव	अरौत्स्व	अबोधिष्व	अयासिष्व	अदिक्षाव
	2nd	अभूतम्	अविदतम्	अजीजनतम्	अरौत्तम्	अबोधिष्टम्	अयासिष्टम्	अदिक्षतम्
	3rd	अभूताम्	अविदताम्	अजीजनताम्	अरौत्ताम्	अबोधिष्टाम्	अयासिष्टाम्	अदिक्षताम्
Pl	1st	अभूम	अविदाम	अजीजनाम	अरौत्स्म	अबोधिष्म	अयासिष्म	अदिक्षाम
	2nd	अभूत	अविदत	अजीजनत	अरौत्त	अबोधिष्ट	अयासिष्ट	अदिक्षत
	3rd	अभूवन्	अविदन्	अजीजनन्	अरौत्सुः	अबोधिषुः	अयासिषुः	अदिक्षन्

Examples of the different types of aorist

The types that are easiest to recognise – especially 1b), which looks very similar to imperfects – are found most frequently. Know how types 1a and 1b are formed. Type 2) can be recognised through its combination of augment and reduplication. Recognise aorists of type 3) by the *s*/*ṣ* in their suffix.

In sum, to be able to recognise aorists, know that they have an augment (see immediately below for an exception) and secondary endings; that their root may appear in any of the three grades and that the root-final consonant may be affected by *sandhi* before *s* (devoicing, deaspiration, velarisation, with possible retroflexion of the *s* to *ṣ*) in aorists formed by adding an *-s-*.

NEGATED COMMANDS AFTER मा

One way in which Sanskrit expresses negated commands (or 'prohibitions') is by means of मा + unaugmented aorist. Thus, मा भूः means 'don't be' (unaugmented root aorist of √भू); मा शुचः means 'don't mourn' (unaugmented *a*-aorist of √शुच्). On other ways of forming negated commands –› Chapter 24.

THE NUTSHELL
The aorist is another past tense, identical in meaning to imperfect and perfect. If you find a verb form employing the augment, secondary endings and a stem other than the present stem (–› IMPF), you know it is an aorist.
मा + unaugmented aorist expresses a negated command: e.g. मा शुचः 'don't mourn!'

VOCABULARY

√कम्प् (I कम्पति)	'to tremble'
इन्द्रिय- (n.)	'sense'
जितेन्द्रिय- (ADJ) (जित-इन्द्रिय-)	'in control of one's senses' (a goal of yoga)
पार्थिव- (m.)	'(earthly) ruler' (–› पृथिवी-)
आसन- (n.)	'seat; sitting'
घोर- (ADJ)	'horrible'

READING: *Bhagavad-Gītā* 2.29–40 – A Kṣatriya must fulfil his caste duty: to fight

आश्चर्यवत्पश्यति कश्चिदेनमाश्चर्यवद्वदति तथैव चान्यः ।
आश्चर्यवच्चैनमन्यः शृणोति श्रुत्वाप्येनं वेद न चैव कश्चित् ॥ २- २९॥

29) आश्चर्यवत् (INDC) 'with wonder, astonishment' – contrast कश्चित्… अन्यः… अन्यः 'one person… another… another' – वेद न चैव कश्चित् 'and no one truly knows (i.e. understands) it', with एनम् 'it' being the nature of the soul as it has just been described – श्रुत्वा begins a new sentence.

देही नित्यमवध्यो ऽयं देहे सर्वस्य भारत ।
तस्मात्सर्वाणि भूतानि न त्वं शोचितुमर्हसि ॥ २- ३०॥

स्वधर्ममपि चावेक्ष्य न विकम्पितुमर्हसि ।
धर्म्याद्धि युद्धाच्छ्रेयो ऽन्यत्क्षत्रियस्य न विद्यते ॥ २- ३१॥

यदृच्छया चोपपन्नं स्वर्गद्वारमपावृतम् ।
सुखिनः क्षत्रियाः पार्थ लभन्ते युद्धमीदृशम् ॥ २- ३२॥

अथ चेत्त्वमिमं धर्म्यं संग्रामं न करिष्यसि ।
ततः स्वधर्मं कीर्तिं च हित्वा पापमवाप्स्यसि ॥ २- ३३॥

अकीर्तिं चापि भूतानि कथयिष्यन्ति ते ऽव्ययाम् ।
संभावितस्य चाकीर्तिर्मरणादतिरिच्यते ॥ २- ३४॥

भयाद्रणादुपरतं मंस्यन्ते त्वां महारथाः ।
येषां च त्वं बहुमतो भूत्वा यास्यसि लाघवम् ॥ २- ३५॥

30) Translate सर्वस्य as 'of each man, of all people' – after न, translate सर्वाणि as 'any'.

31) स्व-धर्म- 'one's own duty, the duty befitting each according to their caste' – split up च अव-ईक्ष्य. **l.2** begins new sentence – split up धर्म्याद् हि युद्धात् श्रेयस् अन्यत् – श्रेयस् अन्यत् + Abl 'another (thing) better than…' – translate क्षत्रियस्य as 'for…'.

32) Translate in the order of 'सुखिनः क्षत्रियाः लभन्ते युद्धम् ईदृशम् as a स्वर्ग-द्वारम अपावृतम् यदृच्छया उपपन्नम्' – यदृच्छा- (*yadṛcchā-* (f.)) 'chance, luck'.

33) अथ चेत् 'and if' – the धर्म्यम् संग्रामम् is the battle which Arjuna is questioning here. **l.2** हित्वा from √हा 'to leave, avoid'.

34) अव्ययाम् 'eternal' agrees with अकीर्तिं. **l.2** संभावित- 'honoured, respected', translate Gen as 'for…' – अति-√रिच् (IV Mid) 'to surpass (positively or negatively)', here: 'be worse than' (+ Abl).

35) उप-√रम् 'to stop, stay away from' (+Abl) – √मन् + 2 Acc: 'to think someone to be/do something, think that someone is/does something' – महारथ- here a *bahuvrīhi*. **l.2** Translate येषाम् as 'for/by whom' (supply 'to them' in second half) – बहुमत- √भू 'to be in high regard, be thought of highly' – लाघवं √या 'to go to lightness', i.e. 'to lose respect' (–› 'Stylistic note: "to go" + abstract nouns' in Chapter 9).

अवाच्यवादांश्च बहून्वदिष्यन्ति तवाहिताः ।
निन्दन्तस्तव सामर्थ्यं ततो दुःखतरं नु किम् ॥ २- ३६॥

36) अ-वाच्य-वाद- 'a word that should not be spoken' – split up तव अहिताः (अहिताः 'enemies'). **l.2** √निन्द् here 'to belittle, make fun of' – ततो introduces a new sentence – ततो दुःखतरं 'worse, more unpleasant than this'.

हतो वा प्राप्स्यसि स्वर्गं जित्वा वा भोक्ष्यसे महीम् ।
तस्मादुत्तिष्ठ कौन्तेय युद्धाय कृतनिश्चयः ॥ २- ३७॥

37) l.2 कृत-निश्चय- 'whose resolve is made; ready for' (+ Dat).

सुखदुःखे समे कृत्वा लाभालाभौ जयाजयौ ।
ततो युद्धाय युज्यस्व नैवं पापमवाप्स्यसि ॥ २- ३८॥

38) Translate कृत्वा 'having made' here as 'considering… to be…' – split up लाभ-अलाभौ, जय-अजयौ. **l.2** युज्यस्व (2nd Sg Mid Impv) युद्धाय 'link yourself to battle!', i.e. 'engage in battle!'.

एषा ते ऽभिहिता सांख्ये बुद्धिर्योगे त्विमां शृणु ।
बुद्ध्या युक्तो यया पार्थ कर्मबन्धं प्रहास्यसि ॥ २- ३९॥

39) एषा agrees with बुद्धिः – अभि-√धा 'to explain, lay out' – सांख्य- 'Sāṃkhya', a system of Indian philosophy, here contrasted with the approach of Yoga (Sāṃkhya is sometimes described as the theoretic complement to the practice of Yoga; see 'Lexical note' on *yoga*- in Chapter 30) – योगे begins a new sentence – with इमां supply बुद्धिम्. **l.2** यया Instr Sg Fem of relative pronoun 'by which' (both instrumentals are dependent on युक्त- 'linked/equipped with') – कर्म-बन्ध- 'karma-bondage' (which keeps us bound to this world/ to the cycle of rebirths).

नेहाभिक्रमनाशो ऽस्ति प्रत्यवायो न विद्यते ।
स्वल्पमप्यस्य धर्मस्य त्रायते महतो भयात् ॥ २- ४०॥

40) Split up न इह अभिक्रम-नाशो – इह 'here' refers to the approach of Yoga – प्रति-अव-अय- 'a going away from' –› 'reverse, loss, setback'. **l.2** translate स्वल्पम् substantivised: 'a little bit of' – √त्रै (I त्रायते) 'to protect from' + Abl.

CHAPTER 39
Pronouns V: *asau/adas-*

असौ/अदस्- 'THAT'

This is another pronoun that means 'this' or 'that' (असौ is its Nom Sg Masc, अदस्- its Nom Sg Ntr and stem form). When contrasted with अयम्/इदम्- (Chapter 20), अयम्/इदम्- expresses 'this (closer) one', it refers to 'that one (further away)'. This paradigm is more difficult to memorise due to the large number of different stems. Also, it is used more rarely than अयम्/इदम्-, and is thus given here mainly for reference purposes.

Masc	Ntr	Masc	Ntr	Masc	Ntr		Fem		
Sg		Du		Pl			Sg	Du	Pl
असौ	अदः	अमू	अमू	अमी	अमूनि	Nom	असौ	अमू	अमूः
अमुम्				अमून्		Acc	अमूम्		
अमुना		अमूभ्याम्		अमीभिः		Instr	अमुया	अमूभ्याम्	अमूभिः
अमुष्मै				अमीभ्यः		Dat	अमुष्यै		अमूभ्यः
अमुष्मात्						Abl	अमुष्याः		
अमुष्य		अमुयोः		अमीषाम्		Gen		अमुयोः	अमूषाम्
अमुष्मिन्				अमीषु		Loc	अमुष्याम्		अमूषु

The pronoun असौ/अदस्-

The best way of familiarising yourself with this paradigm is the following: the endings outside of the NomAcc are recognisable. Thus memorise the NomAcc of all numbers and genders, and the different stems that appear in this paradigm (*amu-*, *amuṣ-* (both genders), *amī-* (Masc Pl), *amū-* (Du of both genders, Fem Pl)). This will enable you to identify the various parts of this paradigm when you encounter them in a text.

VOCABULARY

√यम्	(I यच्छति or यमति)	'to hold; to raise'
√काङ्क्ष् (*kāṅkṣ*)	(I काङ्क्षति, -ते)	'to long for, wait for'
√शी	(II शेते; I शयते, -ति)	'to lie, lie down'

EXERCISES

1) **Identify. Example:** अमू – NomVocAcc Du Masc/Ntr/Fem of असौ.
   १) अमीभ्यः
   २) अमूषु
   ३) असौ
   ४) एनानि
   ५) अमुष्याः
   ६) अमुया
   ७) एने
   ८) अमूभ्यः
   ९) अमीषु
   १०) अमीभिः
   ११) एनेन
   १२) अमुना
   १३) अमूभिः
   १४) अमूभ्याम्
   १५) अमुयोः
   १६) एनत्
   १७) अमूनि
   १८) अमुष्यै

READING: *Bhagavad-Gītā* 2.41–56 – Free yourself from old teachings

As this part of the text alludes to a number of concepts discussed in more detail elsewhere and uses some technical terminology, more annotations are necessary. Much of what follows requires various kinds of background knowledge and is more open to interpretation than the preceding parts of the text. The goal of the annotations is to allow a basic, grammatical understanding of the text, on

the basis of which differing interpretations of the literal contents may then be understood. – The vocatives still all address Arjuna.

व्यवसायात्मिका बुद्धिरेकेह कुरुनन्दन ।

बहुशाखा ह्यनन्ताश्च बुद्धयो ऽव्यवसायिनाम् ॥ २- ४१॥

41) व्यवसाय- (m.) 'resolve, purpose' – व्यवसाय-आत्मिका बुद्धिर् एका इह 'here, understanding is one, resolve-natured' or 'is resolute/purposeful by nature'. **l.2** split up हि अनन्तः – translate बुद्धयः as 'thoughts, views' – अ-व्यवसायिन्- –› व्यसाय- above.

यामिमां पुष्पितां वाचं प्रवदन्त्यविपश्चितः ।

वेदवादरताः पार्थ नान्यदस्तीति वादिनः ॥ २- ४२॥

42) Split up याम् इमाम् – इमां वाचम् refers to the statement that follows – पुष्पित- 'flowery', i.e. nice and pleasant rather than substantial – अ-विपश्चित्- 'un-wise; ignorant' – translate in order of इमाम् पुष्पिताम् वाचम् याम् अविपश्चितः प्रवदन्ति. **l.2** वेद-वाद-रत- 'pleased by the words of the Vedas' – न अन्यद् अस्ति 'there is nothing else', i.e. nothing other than the Vedas. This stanza shows that the old, Vedic beliefs are being superseded by new systems of thought.

कामात्मानः स्वर्गपरा जन्मकर्मफलप्रदाम् ।

क्रियाविशेषबहुलां भोगैश्वर्यगतिं प्रति ॥ २- ४३॥

43) This verse has the same subject as 42 – काम-अत्मन्- 'whose self is desire/full of desire' – स्वर्ग-पर- 'to whom heaven is the highest (goal)' – the following two compounds both agree with -गतिम् (Acc Sg Fem) – जन्म-कर्म-फल-प्रद- 'offering (re)birth as the fruit of action'. **l.2** क्रिया-विशेष- 'variety of rites' – भोग-ऐश्वर्य-गति- 'path towards pleasure and power' – प्रति 'concerning, regarding'; translate here '(these people) are concerned with…'.

भोगैश्वर्यप्रसक्तानां तयापहृतचेतसाम् ।

व्यवसायात्मिका बुद्धिः समाधौ न विधीयते ॥ २- ४४॥

44) प्रासक्त- 'attached to' – split up तया अपहृत-चेतसाम् – तया 'by this' refers to the views and discussions of Veda-followers. **l.2** व्यवसाय-आत्मिका बुद्धिः समाधौ 'understanding in/through meditation whose nature is resolved, that is characterised by resolve' – the two genitives are the indirect objects of विधीयते ('it is put to/given to…').

त्रैगुण्यविषया वेदा निस्त्रैगुण्यो भवार्जुन ।

निर्द्वन्द्वो नित्यसत्त्वस्थो निर्योगक्षेम आत्मवान् ॥ २- ४५॥

45) त्रै-गुण्य-विषय- 'having as territory/scope the three "qualities"', i.e. concerned with the three fundamental character traits (*sattva* (~ 'balance' or 'purity'), *rajas* (~ 'activity' or 'emotion'), *tamas* (~ 'inertia' or 'lethargy')), a basic set of categories in *sāṃkhya* philosophy –वेदाः 'the Vedas', i.e. the earlier religious texts – these two words make up a complete sentence – निस्-त्रै-गुण्य- 'without the three *guṇas*', i.e. not concerned with them, but rather with what is outlined next. **l.2** निर्-द्वन्द्व- lit. 'without pairs', i.e. 'not concerned with pairs of opposites' (as they occur in the natural world) – नित्य-सत्त्य-स्थ- 'eternally standing in/steadfast towards the truth' – निर्-योग-क्षेम- 'without (i.e. unconcerned with) *yoga* and comfort'; *yoga* (lit. any kind of 'link' (√युज्)) (see note on *yoga* in Chapter 30) has a very broad meaning and may refer to a variety of things; here it is perhaps to be understood as 'link to possession', i.e. 'gain; wealth' – आत्मावत् here 'concentrating on the self, mainly paying attention to the self'.

यावानर्थ उदपाने सर्वतः संप्लुतोदके ।

तावान्सर्वेषु वेदेषु ब्राह्मणस्य विजानतः ॥ २- ४६॥

46) यावान्… तावान् 'as much… so much', read अर्थः 'purpose, use' with both – संप्लुत-उदक- 'in/amidst overflowing water'. **l.2** translate the last two genitives as 'for…'.

कर्मण्येवाधिकारस्ते मा फलेषु कदा चन ।

मा कर्मफलहेतुर्भूर्मा ते सङ्गो ऽस्त्वकर्मणि ॥ २- ४७॥

47) Split up कर्मणि एव अधिकारस् ते, supply 'is' or 'should be' – एव 'only' – अधिकार- 'right, claim to' (+ Loc) – मा भूः 'don't be' (–› Chapter 38) – हेतु- 'motivation, cause, reason' – मा अस्तु 'there must not be' (negated imperative with मा + 3rd Sg Impv) – सङ्ग- 'attachment to' + Loc – out of three possibilities (action – regard for the fruit of the action rather than the action itself – inaction, laziness), we should choose only the first.

योगस्थः कुरु कर्माणि सङ्गं त्यक्त्वा धनंजय ।

सिद्ध्यसिद्ध्योः समो भूत्वा समत्वं योग उच्यते ॥ २- ४८॥

48) From here on, translate योग- as 'yoga' – धनं-जय- 'conqueror of wealth' (referring to Arjuna) – सम-, समत्व- 'same', 'sameness', i.e. 'indifferent', 'indifference' – समत्वं begins a new sentence – उच्यते 'is said to be…'.

दूरेण ह्यवरं कर्म बुद्धियोगाद्धनंजय ।

बुद्धौ शरणमन्विच्छ कृपणाः फलहेतवः ॥ २- ४९॥

49) दूरेण 'by far, by much' – अ-वर- 'not choice', i.e. 'not preferable to' (+ Abl) – बुद्धि-योग- 'the *yoga* of understanding', as opposed to कर्म(योग)-, '(the *yoga* of) action', that has just been described – बुद्धौ begins a new sentence – अनु-√इष् 'to seek' – कृपनाः फलहेतवः is a new sentence; supply 'are' – note that we here find a third approach introduced: the views of *Sāṃkhya* were discussed first – then *karmayoga* – now *buddhiyoga*.

बुद्धियुक्तो जहातीह उभे सुकृतदुष्कृते ।

तस्माद्योगाय युज्यस्व योगः कर्मसु कौशलम् ॥ २- ५०॥

50) युक्त- here 'disciplined, focussed' – √हा 'to abandon, leave behind' – इह 'here, in *this* world' – √युज् (Mid, + Dat) 'link yourself to' – योगः कर्मसु कौशलम् is a new sentence; supply 'is'.

कर्मजं बुद्धियुक्ता हि फलं त्यक्त्वा मनीषिणः ।

जन्मबन्धविनिर्मुक्ताः पदं गच्छन्त्यनामयम् ॥ २- ५१॥

51) कर्म-ज- 'born from/the result of action' – निर्विमुक्त- 'free(d) from' – पद- here 'place'.

यदा ते मोहकलिलं बुद्धिर्व्यतितरिष्यति ।

तदा गन्तासि निर्वेदं श्रोतव्यस्य श्रुतस्य च ॥ २- ५२॥

52) ते is dependent on बुद्धिः – मोहकलिल- 'thicket of delusion' – वि-अति-√तॄ 'to cross beyond, leave behind' – गन्तासि periphrastic future (–› Chapter 29) – निर्वेद- 'disregard, disgust' – श्रुत- 'having been heard' (older teachings in general, and alluding to the Vedas, also referred to as श्रुति- because they have been 'heard' by, i.e. divinely revealed to, certain sages).

श्रुतिविप्रतिपन्ना ते यदा स्थास्यति निश्चला ।

समाधावचला बुद्धिस्तदा योगमवाप्स्यसि ॥ २- ५३॥

53) Structure: यदा ते बुद्धिः स्थास्यति… तदा – the various Nom Sg Fem forms all agree with बुद्धि- – श्रुतिविप्रतिपन्न- 'leaving behind, disagreeing with received doctrine (श्रुति-, lit. 'hearing'; see above)' – समाधि- 'meditation, concentration', split up समाधौ अचला.

अर्जुन उवाच

स्थितप्रज्ञस्य का भाषा समाधिस्थस्य केशव ।

स्थितधीः किं प्रभाषेत किमासीत व्रजेत किम् ॥ २- ५४॥

54) स्थित-प्रज्ञ- 'whose understanding stands/is firm' – केशव- 'haired one, having thick/long hair', addressing Kṛṣṇa – for स्थित-धी-, –› स्थित-प्रज्ञ- – किम् here 'in what way, how?'.

श्रीभगवानुवाच

प्रजहाति यदा कामान्सर्वान्पार्थ मनोगतान् ।

आत्मन्येवात्मना तुष्टः स्थितप्रज्ञस्तदोच्यते ॥ २- ५५॥

55) Structure यदा प्रजहाति… तदा स्थितप्रज्ञ उच्यते – प्र-√हा (III) 'to leave behind' – मनोगत- 'come from the mind, created by the mind' – split up आत्मनि एव आत्मना.

दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः ।

वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते ॥ २- ५६॥

56) अनुद्विग्न- 'not confused, not agitated' – विगत- 'having left, being gone' – वीत- (वि-इत-) 'having gone away' – राग- here 'desire, passion' – उच्यते 'is called'.

CHAPTER 40
Some Irregular Nouns

Below are the paradigms of four nouns that employ regular consonant-stem endings (and in a few cases vowel-stem alternatives). They all have stem gradation, and the cases one would expect to be strong are so (NomVocAcc Sg and Du, NomVoc Pl) and the rest weak; yet they alternate either between *vṛddhi* and *guṇa* (1, 2) or *vṛddhi* and zero grade (3, and in a sense 4).

गो- 'BULL'; 'COW'

गो- may be masculine (and thus have masculine adjectives or pronouns referring to it) and mean 'bull'; or it may be feminine and mean 'cow'. Its strong stem stands in *vṛddhi* (*gau- = gāv-* before vowels), its weak stem in *guṇa* (*go- = gav-* before vowels). Yet note two unexpected forms: in the Acc Sg, the *-u-* is dropped, resulting in गाम्; and its Acc Pl is गाः.

<table>
<tr><th></th><th>Sg</th><th>Du</th><th>Pl</th></tr>
<tr><td>Nom
Voc</td><td>गौः</td><td rowspan="2">गावौ</td><td>गावः</td></tr>
<tr><td>Acc</td><td>गाम्</td><td>गाः</td></tr>
<tr><td>Instr</td><td>गवा</td><td rowspan="3">गोभ्याम्</td><td>गोभिः</td></tr>
<tr><td>Dat</td><td>गवे</td><td rowspan="2">गोभ्यः</td></tr>
<tr><td>Abl
Gen</td><td rowspan="2">गोस्</td><td rowspan="2">गवोः</td></tr>
<tr><td>Loc</td><td>गवि</td><td>गोषु</td></tr>
</table>

द्यो- 'SKY'

This noun shows the same stem variation as गो- – *vṛddhi* in the strong cases (*-au-* before consonants, *-āv-* before vowels), *guṇa* in the weak cases (*-o-* before consonants, *-av-* before vowels), and a dropped *-u-* in the Acc Sg द्याम्. Finally, note the Acc Pl द्यून्. There is also a parallel paradigm that

simply has zero-grade in all forms except for the NomVoc Sg (these appear as *div-* before vowels and *dyu-* before consonants). This second, more regular paradigm is actually more frequent in Classical Sanskrit.

Sg	Du	Pl		Sg	Du	Pl
द्यौः	द्यावौ	द्यावः	Nom Voc	द्यौः	दिवौ	दिवः
द्याम्		द्यून्	Acc	दिवम्		दिवः
द्यवा	द्योभ्याम्	द्योभिः	Instr	दिवा	द्युभ्याम्	द्युभिः
द्यवे		द्योभ्यः	Dat	दिवे		द्युभ्यः
द्योः			Abl	दिवः		
	द्यवोः	द्यवाम्	Gen		दिवोः	दिवाम्
द्यवि		द्योषु	Loc	दिवि		द्युषु

The old paradigm **The zero-grade paradigm**

पथ्- 'PATH'

The strong forms of this noun are doubly marked. Not only do we find the *guṇa* of the stem (*panth-*, as opposed to zero-grade *path-* in the weak forms), but we also find a suffix (*-ān-*) that is absent in the weak cases. Hence, the Acc Sg is *pa<u>n</u>th-<u>ān</u>-am*, while the Acc Pl is *path-ø-aḥ*. The Nom Sg does not have the 2nd nasal, and its ending appears just as *-āḥ*. In weak cases whose ending begins with a consonant, an *-i-* appears between the weak stem and the ending, giving us *path-i-bhiḥ* etc.

	Sg	Du	Pl
Nom Voc	पन्थाः	पन्थानौ	पन्थानः
Acc	पन्थानम्		पथः
Instr	पथा	पथिभ्याम्	पथिभिः
Dat	पथे		पथिभ्यः
Abl	पथः		
Gen		पथोः	पथाम्
Loc	पथि		पथिषु

पुंस्- 'MAN'

This noun has three stems: strong *pumāṃs-* and weak *puṃs-*, which before consonants appears as *pum-*. The Nom Sg has no final *-s*, and the Voc Sg has two possible forms.

	Sg	Du	Pl
Nom	पुमान्	पुमांसौ	पुमांसः
Voc	पुमन्/पुमः		
Acc	पुमांसम्		पुंसः
Instr	पुंसा	पुम्भ्याम्	पुम्भिः
Dat	पुंसे		पुम्भ्यः
Abl	पुंसः		
Gen		पुंसोः	पुंसाम्
Loc	पुंसि		पुंसु

These words are rather infrequent. In order to familiarise yourself with these paradigms, remember what kind of alteration of stem grades each one has; then focus on the forms that are unexpected within those patterns (see the Nutshell below).

THE NUTSHELL			
	Strong stem	**Weak stem**	**Note**
गो- 'bull; cow'	*vṛddhi* गौ-	*guṇa* गो-	Acc Sg, Acc Pl
द्यो- 'sky'	(*vṛddhi* द्यौ-)	(*guṇa* द्यो-/ द्यव्-)	Acc Sg More frequent: alternative zero-grade weak forms (द्यु-/दिव्-) except in NomVoc Sg
पथ्- 'path'	*guṇa* root plus *-ān-*: पन्थान्-	zero-grade root	*-i-* appears before weak-case endings beginning with a consonant
पुम्स्- 'man'	पुमांस्-	पुंस्-, पुम्- before vowels	Nom Sg, Voc Sg

REVIEW QUESTIONS

1) **Explain the alternation of *gāv-* and prevocalic *gau-*, *gav-* and prevocalic *go-*, and *dyu-* and prevocalic *div-*.**
2) **Which three forms does the stem of the word for 'man' take?**

EXERCISES

1) **Identify the following forms.**
   १) पन्थाः
   २) द्यावः
   ३) पन्थानौ
   ४) पुंसाम्
   ५) पुमांसम्
   ६) गाः
   ७) द्योभिः
   ८) द्युभ्याम्
   ९) गवा
   १०) पन्थानः
   ११) गाम्
   १२) दिवः
   १३) पथिभ्यः
   १४) पतिभ्यः
   १५) पथः
   १६) द्यौः
   १७) गवे
   १८) पथि
   १९) पुंसः
   २०) गोषु
   २१) दिवि

READING: *Bhagavad-Gītā* 2.57–72 – Free yourself from attachment to the material world

यः सर्वत्रानभिस्नेहस्तत्तत्प्राप्य शुभाशुभम् ।

नाभिनन्दति न द्वेष्टि तस्य प्रज्ञा प्रतिष्ठिता ॥ २- ५७॥

57) Structure यः… तस्य – split up सर्वत्र अन्-अभिस्नेहस् 'without attachment/desire all around' – तत्तत् 'this or that; whatever' – split up शुभ-अशुभ- 'a good or a bad thing' – प्रतिष्ठित- 'standing', i.e. 'solid, firm'.

यदा संहरते चायं कूर्मो ऽङ्गानीव सर्वशः ।

इन्द्रियाणीन्द्रियार्थेभ्यस्तस्य प्रज्ञा प्रतिष्ठिता ॥ २- ५८॥

58) Structure: अयम्… तस्य – चायं = च अयं – सर्वशः 'entirely' – split up कूर्मः अङ्गानि इव (संहरते) – इन्द्रिय-अर्थ- 'object of the senses'.

विषया विनिवर्तन्ते निराहारस्य देहिनः ।

रसवर्जं रसो ऽप्यस्य परं दृष्ट्वा निवर्तते ॥ २- ५९॥

59) विषय- 'sense object' (also in the following verses) – वि-नि-√वृत् 'to turn away from' + GEN – निर्-आहार- 'without food', i.e. 'fasting' – रस-वर्जं (INDC) 'taste excepted, with the exception of taste'* – रसो ऽपि 'and even taste' begins a new sentence – पर- 'the highest, the supreme, the beyond' (i.e. ultimate understanding? god?).

* 'Taste' may either be understood literally (as the sense impression related to food, the most basic of our needs), or in a more general sense as the impression the sense objects leave on us: even when they do not concern us any more, their memory lingers – but once we have experienced 'the highest', even the memories of the sense objects fade/pale in comparison. At any rate, this passage is subject to various interpretations.

यततो ह्यपि कौन्तेय पुरुषस्य विपश्चितः ।

इन्द्रियाणि प्रमाथीनि हरन्ति प्रसभं मनः ॥ २- ६०॥

60) √यत् 'to strive' – हरन्ति मनः 'take away the mind', i.e. take control of it – प्रसभम् (INDC) 'violently, forcibly'.

तानि सर्वाणि संयम्य युक्त आसीत मत्परः ।

वशे हि यस्येन्द्रियाणि तस्य प्रज्ञा प्रतिष्ठिता ॥ २- ६१॥

61) With तानि सर्वानि, supply इन्द्रियाणि – युक्त- 'focussed, concentrated' – √आस् (II Mid) 'to sit' – मत्पर- 'with me as highest', i.e. focusing on me (Kṛṣṇa/Viṣṇu). **l.2** begins new sentence – supply 'are' with इन्द्रियाणि.

ध्यायतो विषयान्पुंसः सङ्गस्तेषूपजायते ।

सङ्गात्संजायते कामः कामात्क्रोधो ऽभिजायते ॥ २- ६२॥

62) ध्यायत्- Pres Act Ptc of √ध्या 'to think, ponder' – the genitives in the first line are dependent on सङ्ग- (+ Loc) 'attachment to' – तेषु refers to विषयान् – translate all compounds of √जन् in the same way.

क्रोधाद्भवति संमोहः संमोहात्स्मृतिविभ्रमः ।

स्मृतिभ्रंशाद्बुद्धिनाशो बुद्धिनाशात्प्रणश्यति ॥ २- ६३॥

63) स्मृति-विभ्रम- 'memory-wandering', i.e. memories led astray, incorrect memory – भ्रंश- 'wandering, trailing off/away' – the subject of प्रणश्यति is 'he' (the person the preceding lines had described).

रागद्वेषवियुक्तैस्तु विषयानिन्द्रियैश्चरन् ।

आत्मवश्यैर्विधेयात्मा प्रसादमधिगच्छति ॥ २- ६४॥

64) वियुक्त- lit. 'unjoined', i.e. 'freed from' – चरन् translate 'even if he considers' (lit. 'moving (in his mind)') – आत्मवश्य- 'self-restrained, restrained by themselves' – विधेय-आत्मन्- 'whose self is controlled'.

प्रसादे सर्वदुःखानां हानिरस्योपजायते ।

प्रसन्नचेतसो ह्याशु बुद्धिः पर्यवतिष्ठते ॥ २- ६५॥

65) हानि- (f.) 'ceasing, end' – translate अस्य as '*for* him' – आशु (Indc) 'straight away, immediately' – परि-अव-√स्था 'to stand firm, steady' – Note: Both प्रसाद- and प्रसन्न- derive from प्र-√सद्.

नास्ति बुद्धिरयुक्तस्य न चायुक्तस्य भावना ।

न चाभावयतः शान्तिरशान्तस्य कुतः सुखम् ॥ २- ६६॥

66) अयुक्त- 'undisciplined' – भावना- (f.) 'reflection, contemplation' – अभावयत्- 'unfocussed' – अशान्त- 'without peace' – 'of X is' = 'X has'.

इन्द्रियाणां हि चरतां यन्मनो ऽनुविधीयते ।

तदस्य हरति प्रज्ञां वायुर्नावमिवाम्भसि ॥ २- ६७॥

67) Translate यद्… तद् as 'when… then' – अनु-वि-√धा in passive 'to be guided, led by' (+ Gen) – √हृ 'to take away, take control of' (+ Acc) – नावम् Acc Sg of नौ- 'ship'.

तस्माद्यस्य महाबाहो निगृहीतानि सर्वशः ।

इन्द्रियाणीन्द्रियार्थेभ्यस्तस्य प्रज्ञा प्रतिष्ठिता ॥ २- ६८॥

68) महाबाहु- again 'great-armed (one)' – निगृहीत- Ptc of नि-√ग्रह् 'to hold back, take away' – split up इन्द्रियाणि इन्द्रियार्थेभ्यः.

या निशा सर्वभूतानां तस्यां जागर्ति संयमी ।

यस्यां जाग्रति भूतानि सा निशा पश्यतो मुनेः ॥ २- ६९॥

69) Structure: या… तस्याम्, यस्याम्… सा – supply 'is' in the या and सा clauses – √जागृ (II जागर्ति) 'to be awake, wide awake' – संयमिन्- 'holding together; one who holds together, restrains (i.e. his senses)' – सा निशा पश्यतो मुनेः it is night for him, maybe because he does not pay attention to sense impressions (visible during the day) any more, or maybe because they blind him?

आपूर्यमाणमचलप्रतिष्ठं समुद्रमापः प्रविशन्ति यद्वत् ।

तद्वत्कामा यं प्रविशन्ति सर्वे स शान्तिमाप्नोति न कामकामी ॥ २- ७०॥

70) यद्वत्… तद्वत् 'in the same way… as' – आ-√पॄ 'to fill' – अ-चल-प्र-तिष्ठ- 'standing unmoved' – link the first two words with 'but' or 'and yet'; both qualify समुद्रम् –आपः 'the waters' (Nom Pl). **l.2** Note the यं… स… within the तद्वत्-clause – supply 'but who remains unmoved' – न कामकामी is a new sentence; read 'the desire-desirer (who is focussing on/controlled by his desires? who enjoys desires? who desires his desires to be fulfilled? who desires desire/pleasure (possible sexual connotation)?) [does] not'.

विहाय कामान्यः सर्वान् पुमांश्चरति निःस्पृहः ।

निर्ममो निरहंकारः स शान्तिमधिगच्छति ॥ २- ७१॥

71) वि-√हा 'to leave behind' – निःस्पृह- 'free from longing' – निर्-मम- lit. 'free from "mine!"', i.e. 'not caring about possessions' – निर्-अहंकार- lit. 'free from "I am doing (this)!"', i.e. 'unselfish'.

एषा ब्राह्मी स्थितिः पार्थ नैनां प्राप्य विमुह्यति ।
स्थित्वास्यामन्तकाले ऽपि ब्रह्मनिर्वाणमृच्छति ॥ २- ७२॥

72) ब्राह्मी स्थितिः 'the position of/relating to Brahman (the cosmic spirit)' – न begins a new sentence; it negates विमुह्यति – स्थित्वा 'standing', i.e. 'standing firm, securely' – अस्याम् refers to स्थितिः – ब्रह्म-निर्वाण- lit. 'the *nirvāṇa* (state of ultimate liberation from the material world) of *brahman* (the cosmic spirit, the ultimate reality)' (*tatpuruṣa*) or 'the *nirvāṇa* that is *brahman*' (*karmadhāraya*); the exact difference between this and 'normal' *nirvāṇa* is a matter of discussion – ऋच्छति 3rd Sg Act of √अर् 'to come to, to reach'.

APPENDICES

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APPENDIX I
Devanāgarī Practice Handouts

Practice Handouts: Practise Your *Devānagarī* Handwriting

Photocopy the next few pages before filling them in so that you can use them more than once.

a	अ अ अ अ अ अ अ अ अ अ अ
ā	आ आ आ आ आ आ आ आ आ
i	इ इ इ इ इ इ इ इ इ इ इ इ इ
ī	ई ई ई ई ई ई ई ई ई ई ई ई ई
u	उ उ उ उ उ उ उ उ उ उ उ उ उ
ū	ऊ ऊ ऊ ऊ ऊ ऊ ऊ ऊ ऊ ऊ ऊ
ṛ	ऋ ऋ ऋ ऋ ऋ ऋ ऋ ऋ ऋ ऋ

r̄	ॠ ॠ ॠ ॠ ॠ ॠ ॠ ॠ ॠ ॠ
ḷ	ॡ ॡ ॡ ॡ ॡ ॡ ॡ ॡ ॡ ॡ ॡ
e	ए ए ए ए ए ए ए ए ए ए ए ए
ai	ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ ऐ
o	ओ ओ ओ ओ ओ ओ ओ ओ ओ
au	औ औ औ औ औ औ औ औ औ
ka	क क क क क क क क क क क

kha	ख ख ख ख ख ख ख ख ख ख ख
ga	ग ग ग ग ग ग ग ग ग ग ग ग
gha	घ घ घ घ घ घ घ घ घ घ घ घ
ṅa	ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ
ca	च च च च च च च च च च च च
cha	छ छ छ छ छ छ छ छ छ छ छ
ja	ज ज ज ज ज ज ज ज ज ज ज

jha	झ झ झ झ झ झ झ झ झ झ झ
ña	ञ ञ ञ ञ ञ ञ ञ ञ ञ ञ ञ
ṭa	ट ट ट ट ट ट ट ट ट ट ट ट
ṭha	ठ ठ ठ ठ ठ ठ ठ ठ ठ ठ ठ
ḍa	ड ड ड ड ड ड ड ड ड ड ड ड
ḍha	ढ ढ ढ ढ ढ ढ ढ ढ ढ ढ ढ ढ
ṇa	ण ण ण ण ण ण ण ण ण ण ण

ta	त त त त त त त त त त त त
tha	थ थ थ थ थ थ थ थ थ थ थ थ
da	द द द द द द द द द द द द
dha	ध ध ध ध ध ध ध ध ध ध ध ध
na	न न न न न न न न न न न न
pa	प प प प प प प प प प प प
pha	फ फ फ फ फ फ फ फ फ फ फ

ba	ब ब ब ब ब ब ब ब ब ब ब ब ब
bha	भ भ भ भ भ भ भ भ भ भ भ
ma	म म म म म म म म म म म
ya	य य य य य य य य य य य य
ra	र र र र र र र र र र र र र
la	ल ल ल ल ल ल ल ल ल ल ल
va	व व व व व व व व व व व व व

śa	श श श श श श श श श श श
ṣa	ष ष ष ष ष ष ष ष ष ष ष ष ष
sa	स स स स स स स स स स स
ha	ह ह ह ह ह ह ह ह ह ह ह ह ह

APPENDIX II
Background

INDEX OF QUOTED PASSAGES

(Numbers in brackets refer to the chapters the passages are used in.)

Āryāsaptaśatī 30 (21), 70 (30), 99 (25), 193 (14), 215 (27), 341 (27), 472 (23).
Buddhacarita 1.69–72 (21), 1.73–6 (22).
Bhagavad-Gītā 1.1–4 (31), 1.20–5 (32), 1.26–33 (33), 1.34–40 (34), 1.41–7 (35), 2.1.1–15 (36), 2.16–28 (37), 2.29–40 (38), 2.41–56 (39), 2.57–72 (40), 3.14 [x] (7), 3.38 [x] (12), 4.5 (8), 4.8+9 (18), 5.8 (25), 7.8 [x] (10), 11.16 (14), 14.3 (19), 18.30 (25).
Bhaṭṭikāvya 16.1–5 (21).
Hitopadeśa 0.8–9 (24), 2.5–8 (27), 2.154 (30), 2.175 (30), 2.305 (27), 2.340 (29), 2.437 (16), 2.439 (23), 3.50 (27), 3.144 (30), 3.156–7 (29), 3.187 (23).
Kumārasaṃbhava 1.1+3 (16), 2.9–10 (29).
Mahābhārata 2.5.13–14 [x] (20), 3.258.3 [x] (10), 3.262.24 (21), 3.262.36 (12), 3.266.60 (17), 3.268.11 (10), 3.270.24 [x] (9), 3.272.26 (14), 4.20.27–8 (25), 5.14.6–9 [x] (22), 5.33.42–3 [x] (17), 5.33.44–6 (18), 5.33.47–9 (19), 6.2.9–12 (21), 6.4.10–11 [x] (6), 6.4.13 (25), 6.4.1–5 (26), 6.4.20–1 [x] (11), 6.5.13–16 (23), 8.56.56–8 (27), 8.69.24–5 (30), 11.1.10, 12+13 (26), 11.2.11+14 [x] (11), 11.2.2–8 (29), 11.2.28–9 (15), 11.3.1–3 (30).
Nītiśataka 8 (24), 15 (25), 16 [x] (17), 24 (22), 31 (24), 34 (18), 52 (15), 69 (24).
Pañcatantra 1.320 (9), 1.385 [x] (6), 1.388 (12), 1.409 [x] (8), 1.420 (10), 1.491 (17), 1.501 (7), 1.595 [x] (9), 2.195 (29), 2.30 [x] (18), 2.88 (14), 3.134 (19), 3.89 (15), 3.90 [x] (8), 5.2 (11), 5.25 (15).
Rāmāyaṇa 1.1–5 (25), 1.1.26–7 (15), 3.1.1–4 [x] (16), 3.16.6 (25), 3.16.13–14 (29), 5.1.36–8 (20), 5.12.27–8, 32–5 (13)
Ṛgveda 1.1.1–3 (Appendix on Metre), 10.129.1–3 (Appendix on Metre)
Śāntivilāsaḥ 32 (22), 33 (26)
Vairāgyaśataka 75 (23)
Vikramacarita 2.35 (23)

INDEX OF SANSKRIT GRAMMATICAL TERMS

Sounds

svaraḥ ('sound, voice') vowel – *vyañjanaḥ* ('manifestation') consonant – *akṣaram* 'syllable, character' is the equivalent to our 'letter' (the basic unit representing a complete syllable rather than just one sound, as it would in Latin writing); a syllable can be *laghu-* 'light' or *guru-* 'heavy' – vowels can appear in zero grade (for which there is no native Indian name), *guṇa* (full grade) or *vṛddhi* (lengthened/extended grade) – *saṃdhiḥ* (putting (√*dhā*) together *sam-*).

Nouns

Noun *nāman* – **genders** *puṃliṅgam* ('man sign') masculine, *strīliṅgam* ('woman sign') feminine, *napuṃsakaliṅgam* ('not person sign') neuter **– numbers** *ekavacanam* ('one-word') singular, *dvivacanam* ('two-word') dual, *bahuvacanam* ('many-word') plural – **cases** *prathamā* [*vibhaktiḥ*] ('first [part/inflection]') nominative, *dvitīyā* ('second') accusative, *tṛtīyā* ('third') instrumental, *caturthī* ('fourth') dative, *pañcamī* ('fifth') ablative, *ṣaṣṭhī* ('sixth') genitive, *saptamī* ('seventh') locative. **Nominal compounds**: *samāsaḥ* ('combination, union') compound; *vigrahaḥ* ('taking apart') analysis of compounds – for the various types of compound –› Chapter 14.

Verbs

Verb/verbal root: *dhātuḥ* ('essential ingredient, element') – **verb stem:** *aṅgaḥ* ('limb') – **verb class**: *gaṇaḥ* ('group')– **numbers** see above – **persons** *uttamaḥ* [*puruṣaḥ*] ('last'(!)') first [person], *madhyamaḥ* ('middle') second, *prathamaḥ* ('first') third (the traditional Indian order of listing verb forms is 3rd Sg, Du, Pl, 2nd Sg, Du, Pl, 1st Sg, Du, Pl) – **voices***: parasmaipadaḥ* ('word for another') active, *ātmanepadaḥ* ('word for oneself') middle, *karmaṇi prayoga* ('focus on the thing done') passive (this term is quite rarely used) – verbs that appear in both active and middle (without any distinction in meaning) are called *ubhayapadaḥ* ('both-word') – **tenses**: *vartamāna* ('ongoing') present – *anadyatanabhūta* ('not-today-relating-past') imperfect – *parokṣabhūta* perfect – *bhūta* ('having been') aorist – *bhaviṣyan* ('about to be') future.

SANSKRIT METRE: A BRIEF INTRODUCTION

Sanskrit, like English, has prose and verse texts. These two text types are distinguished by the amount of formal constraints on them: while a polished prose text has balance and an overall rhythm, a verse text has lines and stanzas that may consist of specific numbers of syllables or certain sequences of stressed and unstressed syllables (or, in Sanskrit, heavy and light syllables), thereby creating a variety of specific rhythms, that may contain rhymes; or it may have all of these features.

Below are two English passages, one of prose, one of verse. Notice how, while the prose passage is well structured and has a certain ebb and flow to it, the verse passage follows much stricter rules: only one specific pattern of rhyme, rhythm and number of lines makes a sonnet a sonnet.

> *Women have burnt like beacons in all the works of all the poets from the beginning of time. Indeed if woman had no existence save in the fiction written by men, one would imagine her a person of the utmost importance; very various; heroic and mean; splendid and sordid; beautiful and hideous in the extreme; as great as a man, some would say greater. But this is woman in fiction. In fact, as Professor Trevelyan* [a British historian] *points out, she was locked up, beaten and flung about the room. A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates the lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger. Some of the most inspired words and profound thoughts in literature fall from her lips; in real life she could hardly read; scarcely spell; and was the property of her husband.*
>
> (Virginia Woolf, *A Room of One's Own)*

Weary with toil, I haste me to my bed,
The dear repose for limbs with travel tired;
But then begins a journey in my head
To work my mind, when body's work's expired:

For then my thoughts – from far where I abide –
Intend a zealous pilgrimage to thee,
And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:

Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel hung in ghastly night,
Makes black night beauteous, and her old face new.

Lo! thus, by day my limbs, by night my mind,
For thee, and for myself, no quiet find.

(William Shakespeare, Sonnet 27)

Sanskrit metrical texts are written in stanzas (*padyas*) which consist of four parts (*pādas*). All four *pādas* can be the same, alternate *pādas* (1+3 and 2+4) can be the same, or all four *pādas* can be different. Most *pādas* (and thus the stanzas made up of them) are classified by how many syllables (*akṣaras*) they contain and in what order of light (*laghu*) and heavy (*guru*) those are arranged (–› Chapter 2a on the *laghu*/*guru* distinction). Stanzas consisting of such *pādas* are called *vṛttas*. (The rarer alternative, so-called *jātis*, are defined by the number of *mātras* they contain, with a short vowel counting as one *mātra* and a long vowel or diphthong as two.)

The shortest and probably simplest metre is the *kanyā*, which consists of four identical *pādas* of four heavy syllables each.

भास्वत्कन्या सैका धन्या । – – – – – – – –
यस्याः कूले कृष्णो ऽखेलत् ॥ – – – – – – – –

'The radiant girl is fortunate in whose family Kṛṣṇa played.'

When looking at a Sanskrit text, the way to determine what metre it stands in is the following:

1) Split up each *pāda* into sequences of three syllables each; if one or two syllables remain, leave them as they are. Mark what combination of syllable quantities they consist of: light, light, heavy? Heavy, light, heavy (etc.)?
2) Using the mnemonic *yamātārājabhānasalagā*, assign labels to these syllable triplets. This mnemonic contains any combination of three short or long syllables possible – the first three syllables *yamātā* are light-heavy-heavy, syllables 2–4 *mātārā* are heavy-heavy-heavy, syllables 3–5 *tārāja* are heavy-heavy-light; and so on. Each triplet is named after its first syllable: *yamātā* is 'ya', *mātārā* is 'ma', etc. A single leftover syllable is called 'la' if it is light, and 'ga' if it is heavy.
3) Using a list of Sanskrit metres (such as that contained at the end of V. S. Apte's *Practical Sanskrit–English Dictionary*, available either in printed form or as a pdf downloadable online: google 'apte Sanskrit dictionary'; if you have too many hits, select 'pdf' as the file type), identify the metre you are looking at.

For example:

निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु	Let the clever blame or praise,
लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम्	Let Fortune come or go as she wants,
अद्यैव वा मरणमस्तु युगान्तरेव	Let death come right now or at the end of time,
न्यायात्पथः प्रविचलन्ति पदं न धीराः	The wise do not move their foot away from the right path.

If you count, you find that each of the four lines has fourteen syllables, and each follows this pattern:

__ ˘ _ ˘ ˘ ˘ _ ˘ ˘ _ ˘ __ (– marks a heavy syllable, ˘ a light one)

Split these up into triplets and you arrive at:

__˘ _˘˘ ˘_˘ ˘_˘ _ _

Identifying these according to *yamātārājabhānasalagā*, we thus have:

ta ya ra ra ga ga

When we now look in a list of metres, we first need to go to the ones with fourteen syllables per *pāda*; there, we need to find *ta bha ja ja ga ga*. This lets us identify this stanza as *vasantatilakā*, which in turn tells us which melodies/chants it should be recited to.

Among the most popular metres is the *śloka*, which derives part of its popularity from its flexibility: the table below lists the various possibilities of combinations of heavy and light syllables that are permitted.

The *Śloka* hemistich		1st Pāda		2nd Pāda	
		I.	II.	III.	IV.
पथ्या (Pathyā)	1.	⏑̄ ⏑̄ ⏑̄ ⏑̄ |	˘ – – ⏑̄ ||	⏑̄ ⏑̄ ⏑̄ ⏑̄ |	˘ – ˘ ▭ ||
विपुला (Vipulā)	2. a.	⏑̄ – ˘ – |	˘ ˘ ˘ ⏑̄ ||		
	2. b.	⏑̄ ˘ – – |			
	3.	⏑̄ – ˘ – |	– ˘ ˘ ⏑̄ ||		
	4.	⏑̄ – ˘ – |	–, – – ⏑̄ ||		

The symbol ▭ indicates that both a light and a heavy syllable can appear in that position.

(Source: A. A. Macdonell, *A Sanskrit Grammar for Students*.)

Of the four *pādas* of a *śloka*, 1+3 and 2+4 each follow the same pattern, meaning that the stanza consists of two identically patterned lines ('hemistichs'). *Pādas* 1 and 3 can furthermore follow the 'normal' (*pathyā*) or the 'extended' (*vipulā*) pattern.

For more details and a detailed list of examples of numerous Sanskrit metres, refer to the Appendix in Apte's *Practical Sanskrit–English Dictionary* (see above).

II

VEDIC SANSKRIT: A BRIEF INTRODUCTION

Vedic Sanskrit (or 'Vedic' in brief) differs from Classical Sanskrit on all language levels – sounds, accent, word formation, semantics and syntax. This brief overview is meant to provide a general idea of some of the differences between these two forms of the language.

Vedic has a small number of **sounds** that Classical Sanskrit does not have; and there are some differences in internal and external ***sandhi*** (examples in the texts below). Some of its noun and verb **endings** are different from those found in Classical Sanskrit, and it also has a larger number of **alternative forms** (to give just two examples: in addition to the Classical infinitive in *-tum*, it has a variety of other infinitive forms (all originally case forms of action nouns, most frequently datives ending in *-tavai* and *-dhyai*); the ending of vowel-stem NomVocAcc Pl Ntr can be *-āni*/*-īni*/*-ūni*, but also *-ā*/*-ī*/*-ū*, as well as shortened *-a*/*-i*/*-u*). Its verbal system has a larger number of **grammatical categories**, such as separate optative and subjunctive moods (in Classical Sanskrit, the potential mood has taken over the functions of both – or rather, the forms of the old optative survive, but with the functions of both optative and subjunctive); optative as well as subjunctive exist, furthermore, not only of the present tense, as the Classical potential does, but also of the perfect and aorist. Vedic does not yet have a periphrastic future or perfect, and lacks the past active participle formed by *-ta-vant-* (–› Chapter 25). It uses a number of **words with different meanings** from those found in later texts, and also many words that are later not used at all; a number appear just once in the entirety of the *Ṛgveda*. (Which, combined with the esoteric meaning of many of the texts, makes understanding a number of Vedic hymns extremely difficult.) Perhaps the most immediately noticeable **syntactic difference** is *tmesis* (lit. 'cutting, separation'), as a result of which preverbs stand separate from the verb they belong to, either in front of or also behind it (example e.g. at *Agni* 1.2 below).

The *Ṛgveda* is written in **verse**. For the majority of verse types, this means that the number of syllables per line is fixed, and in some places certain sequences of light or heavy syllables (–› Chapter 2a) are required. Vowels (especially the augment, but also short vowels in endings) are sometimes lengthened or shortened to make a word 'fit' the metre. Vedic has a **'free' pitch accent**. 'Free' means that the position of the accent cannot be predicted from the shape of the word; 'pitch' means that the accented syllable was not pronounced more strongly, but at a higher pitch than the rest of the word. In the *Ṛgveda*, the **position of the accent** is always explicitly **indicated**: the syllable preceding the one accented is marked by means of a horizontal line underneath the writing (*anudatta* 'not raised'), the one following the accented syllable is indicated by means of a vertical line on top of the writing (*svarita* 'sounded'). The accented syllable itself (*udatta* 'raised') is not marked.

A proper summary of the differences between Vedic and Classical Sanskrit can be found in e.g. A. A. Macdonell's *Sanskrit Grammar for Students*, Appendix III (pp. 236–44). Vedic ac-

cent and metre are described e.g. in Macdonell's *Vedic Grammar for Students*, Appendices II (pp. 436–47) and III (pp. 448–69), respectively. What follows are brief excerpts from two of the *Ṛgveda*'s more than 1,000 hymns, intended to exemplify at least some of the special features of Vedic mentioned above.

To Agni, the God of the Sacrificial Fire

अ॒ग्निमी॑ळे पु॒रोहि॑तं य॒ज्ञस्य॑ दे॒वमृ॒त्विज॑म् ।
होता॑रं रत्न॒धात॑मम् ॥ १ ॥

ईळे 'I praise' (from √ईड् 'to praise': in Vedic, retroflex *ḍ* between vowels turns into ळ्, retroflex *ḷ* (not to be confused with vocalic *ḷ*) – as is normal of Vedic verbs in main clauses that do not stand at the beginning of the sentence or metrical unit, ईळे does not have an accent – पुरोहित-, ऋत्विज्- and होतृ- are all terms for specific priests involved in the Vedic ritual. पुरोहित- lit. is the one 'placed in front, in charge of' and a term used of household or family priests; ऋत्विज्- is the one 'sacrificing (*-ij-* –> √*yaj*) at the right time (*ṛtu-*)'; होतृ-, one of the four main priests (from √हु 'to sacrifice') is simply the 'sacrificer' – देवम् is used as an adjective 'god-like, divine' – note that while standard English cannot form a superlative of an adjective such as रत्न-धा- 'treasure-giving, ~-bestowing', Sanskrit can.

अ॒ग्निः पूर्वे॑भि॒रृषि॑भि॒रीड्यो॒ नूत॑नै॒रु॒त ।
स दे॒वाँ एह व॑क्षति ॥ २ ॥

Note that पूर्वेभिः does not have the Instr Pl ending that in Classical Sanskrit is peculiar to *a*-stems, but that used by all other noun stems – here देवाँ < देवान् Acc Pl Masc (Sanskrit final *-ān/-īn/-ūn/-ṝn* may come from a variety of underlying forms; Vedic *sandhi* of *-ān/-īn/-ūn/-ṝn* reflects this; the *sandhi* found here goes back to the earlier stage **-āṃs* etc. of this specific ending) – एह वक्षति < आ इह वक्षति (–› √वह्) with *tmesis* of the preverb आ.

अ॒ग्निना॑ र॒यिम॑श्नव॒त्पोष॑मे॒व दि॒वेदि॑वे ।
य॒शस॑ं वी॒रव॑त्तमम् ॥ ३ ॥

अश्नवत् is the 3rd Sg Pres Pot of √अंश्/√अश् (V अश्नोति) 'to get, obtain', meaning 'one should obtain' (the *-a-* that follows the Pres tense marker *-no-* is the Pot marker) – दिवेदिवे is an *āṃreḍita* compound meaning 'day by day; every day' – the accent of यशसं (*yaśásam*) shows that this is not the noun *yáśas-* 'fame, glory' (which, furthermore, is neuter), but the adjective *yaśás-* 'glorious' (modifying रयिम् and पोषम्).

ईड्य- (Adj) – 'to be praised, praiseworthy' (gerundive –› Chapter 33)
उत (Indc) – 'and'
नूतन- (Adj) –'current, present'
पूर्व- (Adj) – here 'former, of old'
पोष- (m.) – 'prosperity'
रयि- (m.) – 'wealth'
वीर-वत्- (Adj) – 'rich in heroes, having heroes'

(Agni do I invoke – the one placed to the fore, god and priest of the sacrifice, the Hotar, most richly conferring treasure / Agni, to be invoked by ancient sages and the present one – he will carry the gods here to this place. / By Agni one will obtain wealth and prosperity every day, glorious and richest in heroes.)

Ṛgveda 1.1.1–3 (*The Rigveda*, edited and translated by Stephanie W. Jamison and Joel P. Brereton (Oxford University Press, 2014))

The Creation of the World

नासदासीन्नो सदासीत्तदानीं नासीद्रजो नो व्योमा परो यत् ।
किमावरीवः कुह कस्य शर्मन्नम्भः किमासीद्गहनं गभीरम् ॥ १ ॥

Split up न असद् आसीद् न उ – in व्योमा, the final *-ā* has been lengthened for metrical purposes (व्योमन्- is a neuter *n*-stem; but only if it is read as वि-ओमा does it have the right number of the right syllables for the metre – आ-अवरीवः is the 3rd Sg Impf Intensive of आ-√वृत् 'to move, to turn' –› 'it moved much, it moved back and forth'; the preverb *ā* is accented; the verb, as usual for a main verb in a main clause, is not – कुह 'where' is used in the *Ṛgveda* only (but compare the parallel formation इ-ह 'here' which survives into Classical Sanskrit) – शर्मन् is an endingless locative.

न मृत्युरासीदमृतं न तर्हि न रात्र्या अह्न आसीत्प्रकेतः ।
आनीदवातं स्वधया तदेकं तस्माद्धान्यन्न परः किं चनास ॥ २ ॥

अह्नः is the Gen Sg of अहर्- 'day', a so-called heteroclitic noun (meaning that its declensional forms are drawn from more than one stem, अहर्- and अहन्-, respectively); maybe it is because of this formal complexity that the word is increasingly replaced by formally simpler words for 'day') – split up तस्मात् ह अन्यत् न, किं चन आस – तस्मात् अन्यत् 'other than this' (Abl of Comparison –› Chapter 9).

तमं आसीत्तमसा गूळ्हमग्रेऽप्रकेतं सलिलं सर्वमा इदम् ।
तुच्छ्येनाभ्वपिहितं यदासीत्तपसस्तन्महिनाजायतैकम् ॥ ३ ॥

गूळ्ह- (Classical गूढ-) has aspirated retroflex *-ḷh-* for *-ḍh-* between vowels – split up सर्वम् आ; आ is sandhied आः < **a-as-t*, the 3RD SG IMPF of √अस्, with loss of *-t* to simplify the word-final consonant cluster (–› Chapter 21) and regular external *sandhi* of **-s* > *-ḥ*. The more recognisable form common later, आसीत्, also is what is common in the *Ṛgveda* – अप्रकेत- 'indiscriminate, unrecognisable' is found only in this one hymn (yet its basis प्रकेत- is common, hence we can easily identify its meaning) – महिना instead of Classical महिम्ना (weak stem of महिमन्-); this kind of phonetic simplification is common in the *Ṛgveda* – अजायत –› √जन्.

अग्र- (m.) – 'tip; beginning'
√अन् (II अनिति) – 'to breathe'
अपिहित- (ADJ) – 'covered' (*ta*-PTC of अपि-√धा)
अमृत- (n.) – 'the immortal; immortality'
अम्भस्- (n.) – 'water'
अवात- – (ADJ) 'windless'; (n.) 'the windless atmosphere'
असत्- (ADJ) – 'non-existent, non-being'
अहन्- (n.) – 'day'
आभु- (ADJ) – 'arising, coming to be; present'
उ (INDC) – 'and'
कुह (INDC) – 'where'
गभीर- (ADJ) – 'deep, mysterious, solemn'
गहन- (ADJ) – 'impenetrable, deep'
गूळ्ह- (ADJ) – 'covered, hidden' (√गुह् 'to hide')
तदानीम् (INDC) – 'then, at that point'
तमस्- (n.) – 'darkness'
तुच्छ्य- (n.) – 'empty space, the void'
परः (INDC) – 'further, beyond'
प्रकेत- (m.) – 'sign, appearance'
महिमन् (n.) – 'greatness, might'
मृत्यु- (m.) – 'death'
रात्रि- (f.) – 'night'
स्वधा- (f.) – '(inherent/own) power'
रजस्- (n.) – 'darkness'
व्योमन् (n.) –'heaven, air'
शर्मन्- (n.) – 'protection'
सत्- (ADJ) – 'existent, being'
सलिल- (n.) – 'water'
ह (INDC) – 'indeed; then'

(The non-existent did not exist, nor did the existent at that time. There existed neither the airy space nor heaven beyond. What moved back and forth? From where and in whose protection? Did water exist, a deep depth? / Dead did not exist nor deathlessness then. There existed no sign of night nor of day. That One breathed without wind by its independent will. There existed nothing else beyond that. / Darkness existed, hidden by darkness, in the beginning. All this was a signless ocean. What existed as a thing coming into being, concealed by emptiness – that One was born by the power of that.)

Ṛgveda 10.129.1–3 (*The Rigveda*, edited and translated by Stephanie W. Jamison and Joel P. Brereton (Oxford University Press, 2014))

APPENDIX III
Reference

LITERATURE INTRODUCTIONS

All Reading excerpts in this book were chosen from texts readily available through the Clay Sanskrit Library (New York: NYU Press/JJL Foundation, 2005–9).

The ***Pañcatantra*** ('Five Chapters' or 'Five Principles') is a collection of fables attributed to an author by the name of Viṣṇuśarma (of whom nothing, not even the period in which he lived, is known). The form of the text that we have today stems from the third to sixth centuries AD, but it is assumed that the roots of this collection go back much further. There are indications that these tales were originally used in the education of future rulers, then later in the education of children in general. The *Pañcatantra* was both popular and influential, thus being translated into Persian, and from there on into Arabic, Greek, Hebrew, Latin and other languages. The stories are frequently summed up by sayings that encapsulate a moral teaching or doctrine. Many of the *Pañcatantra* readings in this book are such sayings.

The ***Hitopadeśa*** (*hita-upadeśa-* 'Friendly Instruction') is a collection of fables assembled within a narrative frame: a king, disappointed by his sons' lack of manners and erudition, sends them to a sage, who tells them these stories, which are intended to simultaneously educate and entertain. As is stated in the introduction, the *Hitopadeśa* draws on 'the *Pañcatantra* and other sources'. Next to nothing is known about the identity of the author mentioned in the text, Nārāyaṇa; as works that can be dated to the eighth century AD are mentioned, the *Hitopadeśa* must have been composed at some subsequent point (perhaps the ninth or tenth century).

The ***Rāmāyaṇa*** (*Rāma-ayana*: 'Rāma's Travels') is the shorter of the two major Indian epics, traditionally attributed to the poet Vālmīki (who gives his own name in the poem); its majority was probably composed in the fifth century BC. It describes the life of Rāma, his marriage to Sītā, her abduction by the demon Rāvaṇa, Rāma's (successful) efforts to get her back – efforts in which he is aided by Hanumān, a monkey deputed by the monkey king Sugrīva to help Rāma – and Rāma and Sītā's life after they have been reunited. In telling the tale of Rāma, the *Rāmāyaṇa* illustrates the character and actions of a virtuous man in all important situations in life.

The ***Mahābhārata*** (the 'Great [Story] of the Bhāratas', an important Aryan tribe, among them the eponymous emperor Bharata, who is said to have been the first to unite India) is the longer of the

two major Indian epics (cf. the quotation on p. 17 of this book). It was probably first written down between the fourth century BC and the fourth century AD, but is assumed to have its origins in an oral tradition that dates back much further. According to Hindu tradition, it was dictated to the elephant god Gaṇeśa by the sage Vyāsa in one long session. Its main plot concerns the conflict between two sets of cousins, i.e. different branches of the same family: the Pāṇḍavas (the five sons of their father, Pāṇḍu) and the Kauravas (the hundred 'sons of Kuru', the name of an important royal dynasty in ancient northern India). Along the way, the *Mahābhārata* relates various stories and discussions. Perhaps the most famous of these is the section commonly referred to as the *Bhagavad-Gītā*, which touches on all major themes important to Hindu life.

In the ***Bhagavad-Gītā*** (the 'Song of the Holy One'), a dialogue that is part of the *Mahābhārata*, divine Kṛṣṇa outlines to the warrior Arjuna the principles of what is now Hindu thought: the soul is immortal and thus superior to the material bodies in which it manifests itself in the cycle of rebirths; we therefore need to subordinate our bodily needs to those of our soul. Asked more and more questions by Arjuna, Kṛṣṇa then goes on to explain different aspects of this basic thought, and different ways in which we may live our life in accordance with it, giving proper respect to *ātman*, the human soul, and *brahman*, the divine world soul. The *Gītā*, like the rest of the *Mahābhārata*, is traditionally attributed to the sage Vyāsa; modern scholarship assumes that it existed as an independent work before it was integrated into the 'Great' version of the Story of the Bhāratas.

The ***Buddhacarita*** (or 'Acts of the Buddha') was written in the first or second century AD by Aśvaghoṣa, a brahmin who had converted to Buddhism. Describing the life of the Buddha and the world he was born into, it is an epic poem of which only a part (cantos (or chapters) 2–13 in their entirety, 1 and 14 in part) survives in Sanskrit; the whole work (28 cantos) is preserved in a Chinese translation from the fourth century AD. Writing in polished poetic *kāvya* style, Aśvaghoṣa describes (and defends) Buddhism to the brahmins of which he had once been one.

Bhaṭṭikāvya ('Bhaṭṭi's Poem') is a didactic (i.e. teaching) poem that exemplifies the rules of Sanskrit as given by the grammarian Pāṇini's *Aṣṭādhyāyī* (composed between the sixth and fourth centuries BC), while at the same time retelling the events of the *Rāmāyaṇa*. Pāṇini uses an extremely condensed technical/meta-language to express the rules of Sanskrit grammar as concisely as possible, and by Bhaṭṭi's lifetime (sixth/seventh century AD), a substantial set of commentaries existed, explaining and exemplifying what Pāṇini meant by these rules. Bhaṭṭi, who first covers individual rules ('*sūtras*'), then goes on to write entire cantos/chapters on specific literary devices or grammatical categories

(e.g. the future, the aorist), and even writes one canto in such a way that it can be identified/read as being both Sanskrit and Prakrit, is the only one to write such a commentary in poetic/*kāvya* form. As in similar didactic works in other languages, interesting and/or beautiful language and the use of metre make it easier to remember a text, and thus the rules it encapsulates.

Kālidāsa (who probably lived in the fifth century AD) is commonly regarded as the most skilful writer of Sanskrit poetry and drama. His *mahākāvya*/court epic ***Kumārasaṃbhava*** ('The birth of Kumāra/the prince') describes the circumstances of the birth and the life of Parvatī, the daughter of the Himālaya, her romantic relationship with the god Śiva, and the birth of their son Kartikeya (the eponymous Kumāra/prince). The artistry of Kālidāsa's style, especially his use of compounds and word-play/ambiguity, make his language difficult to understand for those still learning Sanskrit; for this reason, only a few short excerpts of his works are included here.

The ***Āryāsaptaśatī*** ('Seven Hundred *Āryās*', i.e. 700 short poems written in *āryā* (lit. 'noble, elegant') metre) was composed by Govardhana, a court poet in twelfth-century Bengal. Grouped by their initial letter, each poem stands on its own, containing a brief observation or description of moments in human relationships (in the large majority, romantic relationships). Many of these brief poems thrive on *śleṣa* (ambiguity/word-play), which sometimes pervades the meaning of entire sentences. The selections in this textbook had to be made from among those with more straightforward language and minimal or no word-play, but more advanced students are encouraged to return to the *Āryāsaptaśatī* later and get a taste of *śleṣa* in small and self-contained doses.

The ***Nītiśataka*** ('One Hundred [Verses] on *nīti*'; √*nī* 'to lead' –› *nīti-* 'leading (either yourself or others): conduct; politics') forms one-third of the *Śatakatraya* ('Triplet of One-Hundred-[Verse] Sets'), a collection of 3 x 100 short, self-contained poems on worldly conduct, passion and dispassion/renunciation, respectively, attributed to Bhartṛhari. (Next to nothing is known of the author; yet the collection is commonly attributed to the fourth century AD.) While the emphasis on renunciation may be specifically Indian, many of these poems encapsulate thoughts, challenges or precepts that affect people everywhere, and across time.

The ***Śāntivilāsaḥ*** ('Manifestation of Peace') is a collection of brief, self-contained poems by Nīlakaṇṭha, a member of a family of intellectuals, living in the sixteenth century in what is now the Indian state of Tamil Nadu. The poems offer acerbic and witty reflections on religious and societal expectations – on dharma – and reveal the author's own deeply critical stance on matters such as faith, life, death or happiness. They are eerily modern in many ways.

CONJUNCT CONSONANTS: REFERENCE LIST

क्क	*kka*	ङ्घ	*ṅgha*	ञ्छ	*ñcha*	त्प	*tpa*	द्व	*dva*
क्ख	*kkha*	ख्य	*khya*	ञ्ज	*ñja*	त्र	*tpra*	द्व्य	*dvya*
क्च	*kca*	ख्र	*khra*	ञ्झ	*ñjya*	त्म	*tma*	ध्न	*dhna*
क्ण	*kṇa*	ग्द	*gda*	ट्ट	*ṭṭa*	त्म्य	*tmya*	ध्न्य	*dhnya*
क्त/क्त	*kta*	ग्ध	*gdha*	ट्य	*ṭya*	त्य	*tya*	ध्म	*dhma*
क्त्य	*ktya*	ग्न	*gna*	ठ्य	*ṭhya*	त्र/त्र	*tra*	ध्य	*dhya*
क्त्र	*ktra*	ग्म	*gma*	ठ्र	*ṭhra*	त्र्य	*trya*	ध्र	*dhra*
क्त्र्य	*ktrya*	ग्र	*gra*	ढ्य	*ḍhya*	त्व	*tva*	ध्र्य	*dhrya*
क्त्व	*ktva*	घ्न	*ghna*	ढ्र	*ḍhra*	त्स	*tsa*	ध्व	*dhva*
क्थ	*ktha*	घ्म	*ghma*	ण्ट	*ṇṭa*	त्स्न	*tsna*	न्त	*nta*
क्न	*kna*	घ्य	*ghya*	ण्ठ	*ṇṭha*	त्स्न्य	*tsnya*	न्त्य	*ntya*
क्न्य	*knya*	घ्र	*ghra*	ण्ड	*ṇḍa*	थ्य	*thya*	न्त्र	*ntra*
क्म	*kma*	च्च	*cca*	ण्ड्य	*ṇḍya*	द्ग	*dga*	न्द	*nda*
क्य	*kya*	च्छ	*ccha*	ण्ड्र	*ṇḍra*	द्ग्र	*dgra*	न्द्र	*ndra*
क्र	*kra*	च्छ्र	*cchra*	ण्ढ	*ṇḍha*	द्घ्र	*dghra*	न्ध	*ndha*
क्ल	*kla*	च्य	*cya*	ण्ण	*ṇṇa*	द्द	*dda*	न्ध्र	*ndhra*
क्व	*kva*	छ्य	*chya*	ण्य	*ṇya*	द्ध	*ddha*	न्न	*nna*
क्व्य	*kvya*	छ्र	*chra*	ण्व	*ṇva*	द्न	*dna*	न्प	*npa*
क्ष	*kṣa*	ज्ञ	*jña*	त्क	*tka*	द्ब	*dba*	न्प्र	*npra*
क्ष्म	*kṣma*	ज्ञ्य	*jñya*	त्त	*tta*	द्भ	*dbha*	न्म	*nma*
क्ष्य	*kṣya*	ज्म	*jma*	त्त्य	*ttya*	द्भ्य	*dbhya*	न्य	*nya*
क्ष्व	*kṣva*	ज्य	*jya*	त्त्र	*ttra*	द्म	*dma*	न्र	*nra*
ङ्क	*ṅka*	ज्र	*jra*	त्त्व	*ttva*	द्य	*dya*	प्त	*pta*
ङ्ख	*ṅkha*	ज्व	*jva*	त्थ	*ttha*	द्र	*dra*	प्त्य	*ptya*
ङ्ग	*ṅga*	ञ्च	*ñca*	त्न	*tna*	द्र्य	*drya*	प्न	*pna*

प्प	*ppa*	ब्व	*bva*	ल्क	*lka*	ष्ठ	*ṣṭha*	स्फ	*spha*
प्म	*pma*	भ्न	*bhna*	ल्प	*lpa*	ष्ण	*ṣṇa*	स्म	*sma*
प्य	*pya*	भ्य	*bhya*	ल्म	*lma*	ष्ण्य	*ṣṇya*	स्म्य	*smya*
प्र	*pra*	भ्र	*bhra*	ल्य	*lya*	ष्प	*ṣpa*	स्य	*sya*
प्ल	*pla*	भ्व	*bhva*	ल्ल	*lla*	ष्प्र	*ṣpra*	स्र	*sra*
प्व	*pva*	म्न	*mna*	ल्व	*lva*	ष्म	*ṣma*	स्व	*sva*
प्स	*psa*	म्प	*mpa*	व्य	*vya*	ष्य	*ṣya*	स्स	*ssa*
प्स्व	*psva*	म्प्र	*mpra*	व्र	*vra*	ष्व	*ṣva*	ह्न	*hṇa*
ब्घ	*bgha*	म्ब	*mba*	व्व	*vva*	स्क	*ska*	ह्न	*hna*
ब्ज	*bja*	म्भ	*mbha*	श्च	*śca*	स्ख	*skha*	ह्म	*hma*
ब्द	*bda*	म्म	*mma*	श्र	*śra*	स्त	*sta*	ह्य	*hya*
ब्ध	*bdha*	म्य	*mya*	श्र्य	*śrya*	स्त्य	*stya*	ह्र	*hra*
ब्न	*bna*	म्र	*mra*	श्ल	*śla*	स्त्र	*stra*	ह्ल	*hla*
ब्ब	*bba*	म्ल	*mla*	श्व	*śva*	स्त्व	*stva*	ह्व	*hva*
ब्भ	*bbha*	म्व	*mva*	श्व्य	*śvya*	स्थ	*stha*		
ब्भ्य	*bbhya*	य्य	*yya*	ष्ट	*ṣṭa*	स्न	*sna*		
ब्य	*bya*	य्र	*yra*	ष्ट्य	*ṣṭya*	स्न्य	*snya*		
ब्र	*bra*	य्व	*yva*	ष्ट्र	*ṣṭra*	स्प	*spa*		

DEVANĀGARĪ NUMERALS

1) १ 2) २ 3) ३ 4) ४ 5) ५ 6) ६ 7) ७ 8) ८ 9) ९ 0) ०

SANDHI

(Numbers indicate chapter of introduction.)

1) External *Sandhi* (11, 13, 16)

Sanskrit words regularly change their pronunciation when they stand together with other words. Sanskrit spelling marks all these changes. This process is called external *sandhi*, and its general principles are quite simple:

1) **The last sound of a word changes, depending on the first sound of the next word. Sometimes, that first sound also changes.**
2) **A consonant at the end of a word becomes more similar to the first sound of the next word.**
3) **A vowel at the end of a word interacts (and often merges) with a following vowel, but remains the same when a consonant follows.**

Overview of external *sandhi* (fields before voiced initial sounds are shaded)

Final sound										Initial Sound of Following Word
k	ṭ	t	p	ṅ	n	m	ḥ	āḥ	aḥ	
k	ṭ	t	p	ṅ	n	m	ḥ	āḥ	aḥ	zero
g	ḍ	d	b	ṅ/ ṅṅ[1]	n/nn[1]	m	r	ā	a[2]	vowels
k	ṭ	t	p	ṅ	n	ṃ	ḥ	āḥ	aḥ	k/kh
g	ḍ	d	b	ṅ	n	ṃ	r	ā	o	g/gh
k	ṭ	c	p	ṅ	ṃś[3]	ṃ	ś	āś	aś	c/ch
g	ḍ	j	b	ṅ	ñ	ṃ	r	ā	o	j/jh
k	ṭ	ṭ	p	ṅ	ṃṣ[3]	ṃ	ṣ	āṣ	aṣ	ṭ/ṭh
g	ḍ	ḍ	b	ṅ	ṇ	ṃ	r	ā	o	ḍ/ḍh
k	ṭ	t	p	ṅ	ṃs[3]	ṃ	s	ās	as	t/th
g	ḍ	d	b	ṅ	n	ṃ	r	ā	o	d/dh
k	ṭ	t	p	ṅ	n	ṃ	ḥ	āḥ	aḥ	p/ph

Final sound										Initial Sound of Following Word
k	ṭ	t	p	ṅ	n	m	ḥ	āḥ	aḥ	
g	ḍ	d	b	ṅ	n	ṃ	r	ā	o	b/bh
ṅ	ṇ	n	m	ṅ	n	ṃ	r	ā	o	n/m
g	ḍ	d	b	ṅ	n	ṃ	r	ā	o	y/v
g	ḍ	d	b	ṅ	n	ṃ	ø[5]	ā	o	r
g	ḍ	l	b	ṅ	l̃[6]	ṃ	r	ā	o	l
k	ṭ	c (ch)[4]	p	ṅ	ñ (ś/ch)[4]	ṃ	ḥ	āḥ	aḥ	ś
k	ṭ	t	p	ṅ	n	ṃ	ḥ	āḥ	aḥ	ṣ/s
g (gh)[4]	ḍ (ḍh)[4]	d (dh)[4]	b (bh)[4]	ṅ	n	ṃ	r	ā	o	h

[1] When word-final *-n* (or more rarely, *-ṅ*) is preceded by a short vowel and the next word begins with a vowel, the *-n*/*ṅ* doubles: *smayan iva –› smayann iva*.

[2] Exception: *-aḥ + a- –› -o* ऽ-: *naraḥ asti –› naro 'sti* (नरो ऽस्ति).

[3] Between a word-final *-n* and any initial sound that is formed using the tongue (*c-*/*ch-*, *ṭ-*/*ṭh-*, *t-*/*th-*), an *s*-sound is inserted. Before the palatal *c*/*ch*, the palatal *ś* is added; before the retroflex *ṭ*/*ṭh*, a retroflex *ṣ*, and before dental *t*/*th*, a dental *s*. Before the *s*-sound, the *n* turns into *anusvāra ṃ*: *kasmin cit –› kasmiṃś cit*.

[4] While *sandhi* primarily affects the word-final sounds, there are a few cases in which the initial sound of the next word is also affected: *agacchat hi –› agacchad dhi*. The new forms of these word-initial sounds are given in brackets after the sandhied word-final consonants in the grid.

[5] If a short vowel precedes, that vowel is lengthened. E.g. बुद्धिः रक्षति *buddhiḥ rakṣati –›* बुद्धी रक्षति *buddhī rakṣati* 'Wisdom protects.'

[6] The sign used above the *l* is the *anunāsika*. Its *devanāgarī* representation is ॅ, and it is pronounced like an *anusvāra*, yet it nasalises consonants, not vowels. (Pronounce it by pronouncing an *l* while at the same time producing the hum-like nasalised sound of the *anusvāra*.)

Go to cambridge-sanskrit.org for more convenient formatting (which can be printed out and used for easy reference).

Summary of external *visarga sandhi*

Final sound	Initial sound: a) voiced	Initial sound: b) unvoiced, except	Initial sound: c) palatal, retroflex or dental stop
-ḥ	*-r*	*-ḥ*	(palatal) *-ś*, (retroflex) *-ṣ*, (dental) *-s*
-āḥ	*-ā*		*-āś, -āṣ, -ās*
-aḥ	*-o*, except before vowels: *-a*		*-aś, -aṣ, -as*
Exception 1: *-aḥ + a-* –› *-o* ऽ-		Exception 2: *-iḥ/-uḥ + r-* –› *-ī/-ū r-*	
Exception 3: Original final *-r* remains as *-r* in front of all initial voiced sounds except *r-*: e.g. *punaratra*			

Overview of vowel *sandhi*

Final Vowels									Initial Vowels
ă	**ĭ**	**ŭ**	**ṛ**	**e**	**ai**	**o**	**au**		
ā	ya	va	ra	e ’	ā a	o ’	āva	a	
ā	yā	vā	rā	a ā	ā ā	a ā	āvā	ā	
e	ī	vĭ	rĭ	a ĭ	ā ĭ	a ĭ	āvĭ	ĭ	
o	yŭ	ū	rŭ	a ŭ	ā ŭ	a ŭ	āvŭ	ŭ	
ar	yṛ	vṛ	ṝ	a ṛ	ā ṛ	a ṛ	āvṛ	ṛ	
ai	ye	ve	re	a e	ā e	a e	āve	e	
ai	yai	vai	rai	a ai	ā ai	a ai	āvai	ai	
au	yo	vo	ro	a o	ā o	a o	āvo	o	
au	yau	vau	rau	a au	ā au	a au	āvau	au	

ă ĭ ŭ indicate that the short and long vowels (e.g. short *ă* and long *ā*) behave in the same way here. Shaded columns: complex vowels whose original second element is dropped before a following vowel.

Note: After final *-e* and *-o*, initial *a-* drops out. To avoid confusion, the former presence of the *a-* is marked in writing with the *avagraha* ऽ/an apostrophe ’ in transliteration:

वने अस्ति *vane asti* –› वने ऽस्ति *vane ’sti.*

Exceptions to external *sandhi*

1) The Nom Sg Masc *saḥ/eṣah* appears as *sa/eṣa* in all positions except before *a-* (where *saḥ/eṣaḥ* + *a-* results in *so/eṣo* '- through *sandhi*; –› e.g. सः अस्ति *saḥ asti* –› सो ऽस्ति so 'sti).
2) A small number of 'uncombinable' final vowels in specific words and word forms do not merge with the following initial vowels. These are the long *-ī*, *-ū* and *-e* of dual endings, the N Pl Masc अमी (from अदस्, see Chapter 39) and the final vowels of interjections such as *ā, he, aho* 'ah!, oh!'. (These vowels are called *pragṛhya* (lit.) 'to be taken on their own'.)

***Sandhi* and Writing Conventions**

There are two conditions under which Sanskrit words have to be combined in writing.

– Whenever **a final vowel merges with an identical initial vowel**. (As can be seen from the table above, final *ă ĭ ŭ ṛ au* merge with any following initial vowel. As a result, the gap between the two words in question is lost: कन्या अस्ति *kanyā asti* –› कन्यास्ति *kanyāsti*.)
– Whenever a word ends in a consonant and a *virāma* would thus have to be used otherwise: अन्यत् फलम् *anyat phalam* –› अन्यत्फलम् *anyatphalam*, अन्यद् अन्नम् *anyad annam* –› अन्यदन्नम् *anyadannam*, अस्ति अन्नम् *asti annam* –› अस्त्य् अन्नम् *asty annam* –› अस्त्यन्नम् *astyannam*.

Note: After final *visarga -ḥ* and *anusvāra -ṃ*, words are **not** joined in writing.

2) Internal *Sandhi*

We notice the workings of internal *sandhi* whenever something (such as a preverb, a reduplicative syllable, an infix, a suffix or an ending) is added to a word form. Like external *sandhi*, internal *sandhi* usually works from right to left: a sound is affected by the sound that follows directly upon it, not the other way around. (See immediately below for the three major exceptions to this.) Much of internal *sandhi* is similar to external *sandhi*, and the basic principle is the same: consonants become more similar, thus making words easier to pronounce; vowels merge with identical vowels; *a* forms complex vowels (*e ai o au*), the other vowels turn into their consonantal counterparts.

Three cases of internal *sandhi* in which **a sound affects what follows** (rather than being affected by it):

a) Retroflexion of* s (Ruki *Rule) (9)

s turns into *ṣ*

immediately after *r, k* or any vowel other than *a* or *ā*
unless that *s* stands at the end of a word, or is followed by *r*
and even if that intervening vowel is followed by *anusvāra* (*ṃ*) or *visarga* (*ḥ*)

Thus we get *nareṣu, cakṣūṃṣi, haviḥṣu* (*s* –> *ṣ* after a vowel other than *a*, even if *ḥ* or *ṃ* interfere) but *senāsu* (the *e* in the word does not directly precede the *s*) and *haviḥ* (word-final *s* appears as *visarga*).

In the *Bhaṭṭikāvya*, a retelling of the *Rāmāyaṇa* that at the same time serves to illustrate the rules of the grammar of Pāṇini, the following *śloka* exemplifies *ruki*:

puruhūta-dviṣo	*dhūrṣu*	*yuktān*	*yānasya*	*vājinaḥ* ।
Puruhūta(Indra)-hater$_{\text{GenSgMasc}}$	chariot-pole$_{\text{LocPlFem}}$	yoked$_{\text{AccPlMasc}}$	chariot$_{\text{GenSgMasc}}$	war-horse$_{\text{AccPlMasc}}$

āyuṃṣi	*tvakṣu*	*nirbhidya*	*prābhāñjanir*	*amocayat* ॥
life$_{\text{AccPlNtr}}$	skin$_{\text{LocPlFem}}$	having-pierced	wind-god-son$_{\text{NomSgMasc}}$	release$_{3^{\text{rd}}\text{SgImpf}}$

'Hanuman pierced the hides of the horses yoked to the shafts of Indrajit's chariot and took their lives.'

(*Bhaṭṭikāvya*, 9.67, transl. Clay Sanskrit Library – see note on p. 6 above)

Notice *s* > *ṣ* after *i (dviṣ), r* (*dhūrṣu*), *u* in spite of intervening *ṃ* (*āyuṃsi*) and after *k (tvakṣu)*, and *s* remaining as *s* after *a* (*yānasya*).

b) Retroflexion of* n *(6)

n turns into *ṇ*

after *r, ṛ, ṝ* and *ṣ* anywhere within the same word
unless the *n* is followed by a stop
or unless a dental, palatal or retroflex stop, or *s* or *ś*, stands anywhere between the two.

Thus we get *maraṇa-* and *viṣaṇṇa-*, but *darśana-* (a palatal intervenes between *r* and *n*) and *kṣantum-* (the *n* is followed by *t*).

c) Buddha Sandhi (8)

voiced aspirate + *t* –› voiced unaspirated + voiced aspirated *dh:*

dh	+	*t*	results in	*ddh*	(e.g. √*budh* –› *buddha-*)
bh	+	*t*	results in	*bdh*	(e.g. √*labh* –› *labdha-*)
h	+	*t*	results in	*gdh*	(e.g. √*dah* –› *dagdha-*)

Some frequent instances of internal *sandhi* worth mentioning here:

- **Internal *sandhi* of vowels** is mostly identical to external vowel *sandhi* (see the table on p. 389 above), with the following exceptions:
  - in root *ī*- and *ū*-stems (cf. Chapter 13) and in verb forms where this avoids clusters of more than two consonants, *ī*/*ū* + vowel –› *-iy-*/*-uv-* (rather than *ī*/*ū* –› *y*/*v*)
  - the treatment of *e, o* and *ai* before another vowel: external *e* –› *a, o* –› *a* (except before *a*-, where both remain as they are and the *a* is dropped), *ai* vs. *ā*, as opposed to internal *e* –› *ay, o* –› *av, ai* –› *āy*.
- **Before *s*** (athematic verbs, future tense, desideratives, Loc Pl): stops lose their voicing and/or aspiration, and palatals become velars; after a velar, *s* turns into *ṣ* according to *ruki* (e.g. √*yuj* 'to join': 3rd Sg Fut Act **yoj-sya-ti* > **yoc-syati* > **yok-syati* > *yokṣyati* 'he will join'). *ś* turns into *k*, also turning the following *s* into *ṣ* according to *ruki* (e.g. √*dṛś* 'to see': 3rd Sg Fut Act *drakṣyati* 'he will see'). Rarely, *s* turns into *t*: √*vas* 'to dwell' –› 3rd Sg Fut *vat-syati*); before the Loc Pl ending, it turns into *visarga* (e.g. **manas-su* > *manaḥsu*). *h* turns into *k* (e.g. √*dah* 'to burn' –› *dakṣyati* 'he will burn'). In some cases of lost aspiration (including *h* > *k*) in verbs, the closest preceding consonant may become aspirated; this change is not predictable, and the affected forms must be memorised together with the respective verbs (e.g. √*budh* 'to awake' –› 3rd Sg Fut Act *bhotsyate* 'he will awaken').
- **Before *t*** (*ta*-participles, absolutives in *-tvā, -tya*, infinitives in *-tum*): stops lose their voice *or* aspiration: √*chid* 'cut off' *chittvā* 'having cut off'. (But on voiced aspirates: note *buddha sandhi* above!) Palatals, furthermore, become velars (√*yuj* 'to join, link' –› *yukta*- 'having been joined'). *ś* changes into *ṣ*, and after this *ṣ, t* changes into *ṭ* (√*dṛś* 'to see' –› *dṛṣṭa*- 'having been seen').
- **After *ṣ***, *t* turns into *ṭ* (e.g. √*sthā* 'to stand': 3rd Pres Act *tiṣṭhati* with *s* > *ṣ* through *ruki*, and *t* > *ṭ* after *ṣ*).
- **Nasals before consonants:** Within words, nasals sometimes appear as stops (*ṅ ñ ṇ n m*), sometimes as *anusvāra ṃ*. Over time, and across written and oral traditions, there is some variation as to which option (nasal stop or *anusvāra*) is employed. This book uses the following distribution: before a stop, a nasal appears as the 'homorganic' nasal stop, i.e. as the velar nasal *ṅ* before another velar stop, as the palatal *ñ* before a palatal stop, and so on: *gantum, yuñjmaḥ, yuṅktaḥ* etc. Before consonants that are not stops (*y r l v, ś ṣ s, h*), nasals appear as *anusvāra ṃ: manāṃsi, svayaṃvaraḥ*. An exception to this is made for the preverb/prefix *sam*-, which appears as *saṃ*- when any kind of consonant follows.

All other relevant instances of internal *sandhi* are discussed within their contexts (i.e. mostly in the chapters on the various noun stems).

(Numbers indicate chapter of introduction.)

(*Sandhi* note: All instances of final *-s* are given in their sandhied form, *-ḥ*.)

The following cases are always identical: GenAbl Sg except of *a*-stem nouns; NomVocAcc Du, InstrDatAbl Du, GenLoc Du; NomVoc Pl, DatAbl Pl;
NomVocAcc Ntr of all numbers, except *a*-stem Sg.

		***a* (m.): 6**	***a* (n.): 6**	***ā* (f.): 9**	***ī* (f.): 13**	***ī* (root, f.): 13**	***ū* (f.): 13**	***ū* (root, f.): 13**	
			'happy'		**'river'**	**'thought'**	**'bride'**	**'earth'**	
S	**Nom**	*sukhaḥ*	*sukham*	*sukhā*	*nadī*	*dhīḥ*	*vadhūḥ*	*bhūḥ*	**Nom**
	Voc	*sukha*	*sukha*	*sukhe*	*nadi*	*dhīḥ*	*vadhu*	*bhūḥ*	**Voc**
	Acc	*sukham*	*sukham*	*sukhām*	*nadīm*	*dhiyam*	*vadhūm*	*bhuvam*	**Acc**
	Instr	*Sukhena*		sukhayā	*nadyā*	*dhiyā*	*vadhvā*	*bhuvā*	**Instr**
	Dat	*sukhāya*		*sukhāyai*	*nadyai*	*dhiye, dhiyai*	*vadhvai*	*bhuve, bhuvai*	**Dat**
	Abl	*sukhāt*		*sukhāyāḥ*	*nadyāḥ*	*dhiyaḥ, dhiyāḥ*	*vadhvāḥ*	*bhuvaḥ, bhuvāḥ*	**Abl**
	Gen	*sukhasya*		*sukhāyāḥ*	*nadyāḥ*	*dhiyaḥ, dhiyāḥ*	*vadhvāḥ*	*bhuvaḥ, bhuvāḥ*	**Gen**
	Loc	*sukhe*		*sukhāyām*	*nadyām*	*dhiyi, dhiyām*	*vadhvām*	*bhuvi, bhuvām*	**Loc**
D	**NomVocAcc**	*sukhau*	*sukhe*	*sukhe*	*nadyau*	*dhiyau*	*vadhvau*	*bhuvau*	**NomVocAcc**
	InstrDatAbl	*sukhābhyām*		*sukhābhyām*	*nadībhyām*	*dhībhyām*	*vadhūbhyām*	*bhūbhyām*	**InstrDatAbl**
	GenLoc	*sukhayoḥ*		*sukhayoḥ*	*nadyoḥ*	*dhiyoḥ*	*vadhvoḥ*	*bhuvoḥ*	**GenLoc**
P	**NomVoc**	*sukhāḥ*	*sukhāni*	*sukhāḥ*	*nadyaḥ*	*dhiyaḥ*	*vadhvaḥ*	*bhuvaḥ*	**NomVoc**
	Acc	*sukhān*	*sukhāni*	*sukhāḥ*	*nadīḥ*	*dhiyaḥ*	*vadhūḥ*	*bhuvaḥ*	**Acc**
	Instr	*sukhaiḥ*		*sukhābhiḥ*	*nadībhiḥ*	*dhībhiḥ*	*vadhūbhiḥ*	*bhūbhiḥ*	**Instr**
	DatAbl	*sukhebhyaḥ*		*sukhābhyaḥ*	*nadībhyaḥ*	*dhībhyaḥ*	*vadhūbhyaḥ*	*bhūbhyaḥ*	**DatAbl**
	Gen	*sukhānām*		sukhānām	*nadīnām*	*dhiyām, dhīnām*	*vadhūnām*	*bhuvām, bhūnām*	**Gen**
	Loc	*sukheṣu*		*sukhāsu*	*nadīṣu*	*dhīṣu*	*vadhūṣu*	*bhūṣu*	**Loc**

***a*-stem adjectives**: Feminines may be *ī*- rather than *ā*-stems; this is unpredictable, hence indicated in dictionaries etc.; e.g. *sundara*, *-ī* 'beautiful'.

		i (m.): 26 ‘fire’	*i* (n.): 26 ‘water’	*i* (f.): 26 ‘mind’	*u* (m.): 26 ‘bow’	*u* (n.): 26 ‘honey’	*u* (f.): 26 ‘cow’	*ṛ* (m.): 29 ‘leader’	*ṛ* (m.): 29 ‘father’	*ṛ* (f.): 29 ‘mother’	
	Nom	*agniḥ*	*vāri*	*matiḥ*	*dhanuḥ*	*madhu*	*dhenuḥ*	*netā*	*pitā*	*mātā*	Nom
	Voc	*agne*	*vāri*	*mate*	*dhano*	*madhu*	*dheno*	*netaḥ*	*pitaḥ*	*mātaḥ*	Voc
	Acc	*agnim*	*vāri*	*matim*	*dhanum*	*madhu*	*dhenum*	*netāram*	*pitaram*	*mātaram*	Acc
S	Instr	*agninā*	*vāriṇā*	*matyā*	*dhanunā*	*madhunā*	*dhenvā*	*netrā*	*pitrā*	*mātrā*	Instr
	Dat	*agnaye*	*vāriṇe*	*matyai, mataye*	*dhanave*	*madhune*	*dhenvai, dhenave*	*netre*	*pitre*	*mātre*	Dat
	AblGen	*agneḥ*	*vāriṇaḥ*	*matyāḥ, mateḥ*	*dhanoḥ*	*madhunaḥ*	*dhenvāḥ, dhenoḥ*	*netuḥ*	*pituḥ*	*mātuḥ*	AblGen
	Loc	*agnau*	*vāriṇi*	*matyām, matau*	*dhanau*	*madhuni*	*dhenvām, dhenau*	*netari*	*pitari*	*mātari*	Loc
	NVA	*agnī*	*vāriṇī*	*matī*	*dhanū*	*madhunī*	*dhenū*	*netārau*	*pitarau*	*mātarau*	NVA
D	Instr DatAbl	*agnibhyām*	*vāribhyām*	*matibhyām*	*dhanubhyām*	*madhubhyām*	*dhenubhyām*	*netṛbhyām*	*pitṛbhyām*	*mātṛbhyāṃ*	Instr DatAbl
	GenLoc	*agnyoḥ*	*vāriṇoḥ*	*matyoḥ*	*dhanvoḥ*	*madhunoḥ*	*dhenvoḥ*	*netroḥ*	*pitroḥ*	*mātroḥ*	GenLoc
	Nom Voc	*agnayaḥ*	*vārīṇi*	*matayaḥ*	*dhanavaḥ*	*madhūni*	*dhenavaḥ*	*netāraḥ*	*pitaraḥ*	*mātaraḥ*	Nom Voc
	Acc	*agnīn*	*vārīṇi*	*matīḥ*	*dhanūn*	*madhūni*	*dhenūḥ*	*netṝn*	*pitṝn*	*mātṝḥ*	Acc
	Instr	*agnibhiḥ*	*vāribhiḥ*	*matibhiḥ*	*dhanubhiḥ*	*madhubhiḥ*	*dhenubhiḥ*	*netṛbhiḥ*	*pitṛbhiḥ*	*mātṛbhiḥ*	Instr
P	DatAbl	*agnibhyaḥ*	*vāribhyaḥ*	*matibhyaḥ*	*dhanubhyaḥ*	*madhubhyaḥ*	*dhenubhyaḥ*	*netṛbhyaḥ*	*pitṛbhyaḥ*	*mātṛbhyaḥ*	DatAbl
	Gen	*agnīnām*	*vārīṇām*	*matīnām*	*dhanūnām*	*madhūnām*	*dhenūnām*	*netṝṇām*	*pitṝṇām*	*mātṝṇām*	Gen
	Loc	*agniṣu*	*vāriṣu*	*matiṣu*	*dhanuṣu*	*madhuṣu*	*dhenuṣu*	*netṛṣu*	*pitṛṣu*	*mātṛṣu*	Loc

***i*- (and *u*-)stem adjectives**: Neuter may use same forms as masculine where neuter forms add *-n* to stem. Neuter *nouns* use only the inflection given above.

Feminines of *u*-stem adjectives may be formed by adding *-ī*: *bahu-* ‘much, many’ –› Fem *bahvī-*.

***ṛ*-stems**: two groups: agent nouns (strong stem in *vṛddhi*, except Voc Sg); terms for family relations (strong stem in *guṇa*). In both: Loc Sg in *guṇa*.

Consonant stems: masc. = fem.; ntr. different in NVA

		t (m.) 15 ‘wind’	*d* (f.) 15 ‘fall’	*c* (f.) 15 ‘voice’	*j* (m./f., n.) 15 ‘enjoying…’	*t* (n.) 15 ‘world’	*as* (n.) 24 ‘mind’	*as* (m./f.) 24 ‘benevolent’	*us* (n.) 24 ‘eye’	*us* (m./f.) 24 ‘blind’	
S	Nom	*marut*	*Āpat*	*vāk*	*-bhuk* *-bhuk*	*jagat*	*manaḥ*	*sumanāḥ*	*cakṣuḥ*	*acakṣuḥ*	Nom
	Voc	*marut*	*āpat*	*vāk*	*-bhuk* *-bhuk*	*jagat*	*manaḥ*	*sumanaḥ*	*cakṣuḥ*	*acakṣuḥ*	Voc
	Acc	*marutam*	*āpadam*	*vācam*	*-bhujam* *-bhuk*	*jagat*	*manaḥ*	*sumanasam*	*cakṣuḥ*	*acakṣuṣam*	Acc
	Instr	*marutā*	*āpadā*	*vācā*	*-bhujā*	*jagatā*	*manasā*	*sumanasā*	*cakṣuṣā*	*acakṣuṣā*	Instr
	Dat	*marute*	*āpade*	*vāce*	*-bhuje*	*jagate*	*manase*	*sumanase*	*cakṣuṣe*	*acakṣuṣe*	Dat
	AblGen	*marutaḥ*	*āpadaḥ*	*vācaḥ*	*-bhujaḥ*	*jagataḥ*	*manasaḥ*	*sumanasaḥ*	*cakṣuṣaḥ*	*acakṣuṣaḥ*	AblGen
	Loc	*maruti*	*āpadi*	*vāci*	*-bhuji*	*jagati*	*manasi*	*sumanasi*	*cakṣuṣi*	*acakṣuṣi*	Loc
D	Nom VocAcc	*marutau*	*āpadau*	*vācau*	*-bhujau* *-bhujī*	*jagatī*	*manasī*	*sumanasau*	*cakṣuṣī*	*acakṣuṣau*	Nom VocAcc
	Instr	*marud-*	*āpad-*	*vāg-*	*-bhugbhyām*	*jagad-*	*manobhyām*	*sumano-*	*cakṣur-*	*acakṣur-*	Instr
	DatAbl	*bhyām*	*bhyām*	*bhyām*		*bhyām*		*bhyām*	*bhyām*	*bhyām*	DatAbl
	GenLoc	*marutoḥ*	*āpadoḥ*	*vācoḥ*	*-bhujoḥ*	*jagatoḥ*	*manasoḥ*	*sumanasoḥ*	*cakṣuṣoḥ*	*acakṣuṣoḥ*	GenLoc
P	Nom VocAcc	*marutaḥ*	*āpadaḥ*	*vācaḥ*	*-bhujaḥ* *-bhuñji*	*jaganti*	*manāṃsi*	*sumanasaḥ*	*cakṣūṃṣi*	*acakṣuṣaḥ*	Nom VocAcc
	Instr	*marudbhiḥ*	*āpadbhiḥ*	*vāgbhiḥ*	*-bhugbhiḥ*	*jagadbhiḥ*	*manobhiḥ*	*sumanobhiḥ*	*cakṣurbhiḥ*	*acakṣurbhiḥ*	Instr
	DatAbl	*marud-* *bhyaḥ*	*āpad-* *bhyaḥ*	*vāg-* *bhyaḥ*	*-bhugbhyaḥ*	*jagad-* *bhyaḥ*	*manobhyaḥ*	*sumano-* *bhyaḥ*	*cakṣurbhyaḥ*	*acakṣur-* *bhyaḥ*	DatAbl
	Gen	*marutām*	*āpadām*	*vācām*	*-bhujām*	*jagatām*	*manasām*	*sumanasām*	*cakṣuṣām*	*acakṣuṣām*	Gen
	Loc	*marutsu*	*āpatsu*	*vākṣu*	*-bhukṣu*	*jagatsu*	*manaḥsu*	*sumanaḥsu*	*cakṣuḥṣu*	*acakṣuḥṣu*	Loc

***is*- and *us*-stems:** parallel to *as*-stems, with exception of internal *sandhi* before consonants: wherever *as* –› *o*, *is*/*us* –› *ir*/*ur*, respectively; *ruki* applies (–› *-as-*, but *-iṣ-*/*-uṣ-*).

Note: Masculine/feminine *as*-/*is*-/*us*-stems: identical endings, except for Nom Sg in *-āḥ*, but *-iḥ*/*-uḥ* with short vowel.

Adjective forms of all the above paradigms: Identical to masculine/feminine and neuter paradigms of nouns.

Stem gradation: In nouns that have a strong and a weak stem, the **strong** stem is found in the MASC NOMVOCACC SG **and** DU and NOMVOC PL, the weak stem everywhere else. Any variations are noted in relation to each paradigm.

		an **(m.): 29** **'king'**	***an*** **(m.): 29** **'soul'**	***an*** **(n.): 29** **'name'**	***in*** **(m.): 29** **'going'**	***in*** **(n.): 29**	
	Nom	*rājā*	*ātmā*	*nāma*	*gāmī*	*gāmi*	**Nom**
	Voc	*rājan*	*ātman*	*nāma*	*gāmin*	*gāmi*	**Voc**
	Acc	*rājānam*	*ātmānam*	*nāma*	*gāminam*	*gāmi*	**Acc**
S	**Instr**	*rājñā*	*ātmanā*	*nāmnā*	*gāminā*		**Instr**
	Dat	*rājñe*	*ātmane*	*nāmne*	*gāmine*		**Dat**
	AblGen	*rājñaḥ*	*ātmanaḥ*	*nāmnaḥ*	*gāminaḥ*		**AblGen**
	Loc	*rājñi/rājani*	*ātmani*	*nāmni/nāmani*	*gāmini*		**Loc**
	NomVocAcc	*rājānau*	*ātmānau*	*nāmnī/nāmanī*	*gāminau*	*gāminī*	**NomVocAcc**
D	**InstrDatAbl**	*rājabhyām*	*ātmabhyām*	*nāmabhyām*	*gāmibhyām*		**InstrDatAbl**
	GenLoc	*rājñoḥ*	*ātmanoḥ*	*nāmnoḥ*	*gāminoḥ*		**GenLoc**
	NomVoc	*rājānaḥ*	*ātmānaḥ*	*nāmāni*	*gāminaḥ*	*gāmīni*	**NomVoc**
	Acc	*rājñaḥ*	*ātmanaḥ*	*nāmāni*	*gāminaḥ*	*gāmīni*	**Acc**
	Instr	*rājabhiḥ*	*ātmabhiḥ*	*nāmabhiḥ*	*gāmibhiḥ*		**Instr**
P	**DatAbl**	*rājabhyaḥ*	*ātmabhyaḥ*	*nāmabhyaḥ*	*gāmibhyaḥ*		**DatAbl**
	Gen	*rājñām*	*ātmanām*	*nāmnām*	*gāminām*		**Gen**
	Loc	*rājasu*	*ātmasu*	*nāmasu*	*gāmiṣu*		**Loc**

***an*-stems**: Strong stem in *vṛddhi*, except VOC SG (*guṇa*). If more than one consonant precedes the *-an-*, the weak stem has *-an-*; if only one consonant precedes, the weak stem has *-n-*.

***in*-stems**: 'Having x' if added to nouns; 'regularly doing x' if added to verbal root (usually in *guṇa* or *vṛddhi*). Feminines add *-ī: gāminī-* 'going'.

***in*-/*an*-stem adjectives:** Identical to the corresponding noun forms in each gender.

		***ant*: 25 'being'**		***vant, mant*: 25 'virtuous'**		***vas*: 35 'having done'**		***yas*: 35 'better'**			**cons.-stem endings (Cf. Chapter 15)**	
		(m.)	**(n.)**	**(m.)**	**(n.)**	**(m.)**	**(n.)**	**(m.)**	**(n.)**		**(m./f.)**	**(n.)**
S	**Nom**	*san*	*sat*	*guṇavān*	*guṇavat*	*cakṛvān*	*cakṛvat*	*śreyān*	*śreyaḥ*	**Nom**	(cf. Ch. 15)	-
	Voc	*san*	*sat*	*guṇavan*	*guṇavat*	*cakṛvan*	*cakṛvat*	*śreyan*	*śreyaḥ*	**Voc**	-	-
	Acc	*santam*	*sat*	*guṇavantam*	*guṇavat*	*cakṛvāṃsam*	*cakṛvat*	*śreyaṃsam*	*śreyaḥ*	**Acc**	*-am*	-
	Instr	*satā*		*guṇavatā*		*cakruṣā*		*śreyasā*		**Instr**	*-ā*	
	Dat	*sate*		*guṇavate*		*cakruṣe*		*śreyase*		**Dat**	*-e*	
	AblGen	*sataḥ*		*guṇavataḥ*		*cakruṣaḥ*		*śreyasaḥ*		**AblGen**	*-aḥ*	
	Loc	*sati*		*guṇavati*		*cakruṣi*		*śreyasi*		**Loc**	*-i*	
D	**Nom VocAcc**	*santau*	*satī*	*guṇavantau*	*guṇavatī*	*cakṛvāṃsau*	*cakruṣī*	*śreyāṃsau*	*śreyasī*	**Nom VocAcc**	*-au*	*-ī*
	Instr DatAbl	*sadbhyām*		*guṇavadbhyām*		*cakṛvadbhyām*		*śreyobhyām*		**Instr DatAbl**	*-ābhyām*	
	GenLoc	*satoḥ*		*guṇavatoḥ*		*cakruṣoḥ*		*śreyasoḥ*		**GenLoc**	*-oḥ*	
P	**NomVoc**	*santaḥ*	*santi*	*guṇavantaḥ*	*guṇavanti*	*cakṛvāṃsaḥ*	*cakṛvāṃsi*	*śreyāṃsaḥ*	*śreyāṃsi*	**NomVoc**	*-aḥ*	(cf.
	Acc	*sataḥ*	*santi*	*guṇavataḥ*	*guṇavanti*	*cakruṣaḥ*	*cakṛvāṃsi*	*śreyasaḥ*	*śreyāṃsi*	**Acc**	*-aḥ*	Ch. 15)
	Instr	*sadbhiḥ*		*guṇavadbhiḥ*		*cakṛvadbhiḥ*		*śreyobhiḥ*		**Instr**	*-bhiḥ*	
	DatAbl	*sadbhyaḥ*		*guṇavadbhyaḥ*		*cakṛvadbhyaḥ*		*śreyobhyaḥ*		**DatAbl**	*-bhyaḥ*	
	Gen	*satām*		*guṇavatām*		*cakruṣām*		*śreyasām*		**Gen**	*-ām*	
	Loc	*satsu*		*guṇavatsu*		*cakṛvatsu*		*śreyaḥsu*		**Loc**	*-su*	

-vas-: Strong *-vāṃs-*; note weak suffix *-vad-/-vat-* (before consonants) vs. *-uṣ-* (before vowels).

Feminines: Of the above stems, feminines are formed by adding *-ī* to the zero-grade stem. (Exception: PRES ACT PTC (= *ant*-stems) of thematic verbs: *-ī* added to stem in *guṇa*.)

The resulting forms are declined like regular *ī*-stems: ***bharantī-/satī- – guṇavatī- – cakruṣī- – śreyasī-***

ADJECTIVES: COMPARATIVES AND SUPERLATIVES

There are two ways of forming comparatives and superlatives of adjectives:

1) Add *-tara-* or *-tama-* to stem: e.g. *śīghra-* 'fast' – *śīghratara-* 'faster' – *śīghratama-* 'fastest'.
2) Rarer: add *-(ī)yas-* or *-iṣṭha-* to often unpredictable form of adjective stem: e.g. *guru-* 'heavy' – *gariyas-* 'heavier' – *gariṣṭha-* 'heaviest'; comparative has *-(ī)yāṃs-* in strong cases, *-(ī)yas-* in weak cases, *-(ī)yan* in VOC SG MASC; feminines are formed by adding *-ī* to the weak stem.

LIST OF PARADIGMS: 2) PRONOUNS

		***mat-*: 32**	***tvat-*: 32**	***tad-*: 20**			***idam-*: 20**			***adas-*: 39**			
		'I'	**'you'**	**'he'**	**'it'**	**'she**	**'this'**			**'that'**			
		all genders		**(m.)**	**(n.)**	**(f.)**	**(m.)**	**(n.)**	**(f.)**	**(m.)**	**(n.)**	**(f.)**	
S	**Nom**	*aham*	*tvam*	*saḥ*	*tat*	*sā*	*ayam*	*idam*	*iyam*	*asau*	*adaḥ*	*asau*	**Nom**
	Acc	*mām, mā*	*tvām, tvā*	*tam*	*tat*	*tām*	*imam*	*idam*	*imām*	*amum*	*adaḥ*	*amūm*	**Acc**
	Instr	*mayā*	*tvayā*	*tena*		*tayā*	*anena*		*anayā*	*amunā*		*amuyā*	**Instr**
	Dat	*mahyam, me*	*tubhyam, te*	*tasmai*		*tasyai*	*asmai*		*asyai*	*asmuṣmai*		*amuṣyai*	**Dat**
	Abl	*mat*	*tvat*	*tasmāt*		*tasyāḥ*	*asmāt*		*asyāḥ*	*amuṣmāt*		*amuṣyāḥ*	**Abl**
	Gen	*mama, me*	*tava, te*	*tasya*		*tasyāḥ*	*asya*		*asyāḥ*	*amuṣya*		*amuṣyāḥ*	**Gen**
	Loc	*mayi*	*tvayi*	*tasmin*		*tasyām*	*asmin*		*asyām*	*amuṣmin*		*amuṣyām*	**Loc**
D	**NomAcc**	*āvām*	*yuvām*	*tau*	*te*	*te*	*imau*	*ime*	*ime*	*amū*			**NomAcc**
	InstrDatAbl	*āvābhyām*	*yuvābhyām*	*tābhyām*		*tābhyām*	*ābhyām*		*ābhyām*	*amūbhyām*			**InstrDatAbl**
	GenLoc	*āvayoḥ*	*yuvayoḥ*	*tayoḥ*		*tayoḥ*	*anayoḥ*		*anayoḥ*	*amuyoḥ*			**GenLoc**
P	**Nom**	*vayam*	*yūyam*	*te*	*tāni*	*tāḥ*	*ime*	*imāni*	*imāḥ*	*amī*	*amūni*	*amūḥ*	**Nom**
	Acc	*asmān, naḥ*	*yuṣmān, vaḥ*	*tān*	*tāni*	*tāḥ*	*imān*	*imāni*	*imāḥ*	*amūn*	*amūni*	*amūḥ*	**Acc**
	Instr	*asmābhiḥ*	*yuṣmābhiḥ*	*taiḥ*		*tābhiḥ*	*ebhiḥ*		*ābhiḥ*	*amībhiḥ*		*amūbhiḥ*	**Instr**
	Dat	*asmabhyam, naḥ*	*yuṣmabhyam, vaḥ*	*tebhyaḥ*		*tābhyaḥ*	*ebhyaḥ*		*ābhyaḥ*	*amībhyaḥ*		*amūbhyaḥ*	**Dat**
	Abl	*asmat*	*yuṣmat*	*tebhyaḥ*		*tābhyaḥ*	*ebhyaḥ*		*ābhyaḥ*	*amībhyaḥ*		*amūbhyaḥ*	**Abl**
	Gen	*asmākam, naḥ*	*yuṣmākam, vaḥ*	*teṣām*		*tāsām*	*eṣām*		*āsām*	*amīṣām*		*amūṣām*	**Gen**
	Loc	*asmāsu*	*yuṣmāsu*	*teṣu*		*tāsu*	*eṣu*		*āsu*	*amīṣu*		*amūṣu*	**Loc**

mat-, tvat-: Forms after comma are enclitic; *mat-*: enclitic form of ACCDATGEN DU: *nau; tvat-*: enclitic of ACCDATGEN DU: *vām.*

		Primary		Secondary		Imperative	
		Active	**Middle**	**Active**	**Middle**	**Active**	**Middle**
Sg	**1st**	*-mi*	*-e*	*-(a)m*	*-i/-(y)a*	*-āṇi*	*-ai*
	2nd	*-si*	*-se*	*-ḥ*	*-thāḥ*	*-ø/-(d)hi*	*-sva*
	3rd	*-ti*	*-te*	*-t*	*-ta*	*-tu*	*-tām*
Du	**1st**	*-vaḥ*	*-vahe*	*-va*	*-vahi*	*-āva*	*-āvahai*
	2nd	*-thaḥ*	*-(e/ā)the*	*-tam*	*-(e/ā)thām*	*-tam*	*-(e/ā)thām*
	3rd	*-taḥ*	*-(e/ā)te*	*-tām*	*-(e/ā)tām*	*-tām*	*-(e/ā)tām*
Pl	**1st**	*-maḥ*	*-mahe*	*-ma*	*-mahi*	*-āma*	*-āmahai*
	2nd	*-tha*	*-dhve*	*-ta*	*-dhvam*	*-ta*	*-dhvam*
	3rd	*-(a)nti*	*-(a)nte*	*-an/-uḥ*	*-(a)nta/-ran*	*-(a)ntu*	*- (a)ntām*

The Endings of the Present System

Note: The forms of the 1st Du and the 1st Pl are always identical except for the Du ending having a *-v-* where the Pl ending has an *-m-*.

PRESENT AND IMPERFECT

The ten classes of verbal stems:

a) Thematic (4, 7):

I: Root in *guṇa*, add *-a-*
Examples: √*nī* 'to lead': *nayati*, √*bhṛ* 'to carry': *bharati.*

IV: Root in zero grade, add *-ya-*
Example: √*hṛṣ* 'to be excited': *hṛṣyati.*

VI: Root in zero grade, add *-a-*
Example: √*viś* 'to enter': *viśati.*

X: Root in various grades (usually a heavy syllable), add *-aya-*
Example: √*cur* 'to steal': *corayati.*

Example thematic paradigm: √*bhṛ* (I) 'to carry'

		Present		Imperfect		Potential		Imperative	
		Active	**Middle**	**Active**	**Middle**	**Active**	**Middle**	**Active**	**Middle**
Sg	**1st**	*bharāmi*	*bhare*	*abharam*	*abhare*	*bhareyam*	*bhareya*	*bharāṇi*	*bharai*
	2nd	*bharasi*	*bharase*	*abharaḥ*	*abharathāḥ*	*bhareḥ*	*bharethāḥ*	*bhara*	*bharasva*
	3rd	*bharati*	*bharate*	*abharat*	*abharata*	*bharet*	*bhareta*	*bharatu*	*bharatām*
Du	**1st**	*bharāvaḥ*	*bharāvahe*	*abharāva*	*abharāvahi*	*bhareva*	*bharevahi*	*bharāva*	*bharāvahai*
	2nd	*bharathaḥ*	*bharethe*	*abharatam*	*abharethām*	*bharetam*	*bhareyāthām*	*bharatam*	*bharethām*
	3rd	*bharataḥ*	*bharete*	*abharatām*	*abharetām*	*bharetām*	*bhareyātām*	*bharatām*	*bharetām*
Pl	**1st**	*bharāmaḥ*	*bharāmahe*	*abharāma*	*abharāmahi*	*bharema*	*bharemahi*	*bharāma*	*bharāmahai*
	2nd	*bharatha*	*bharadhve*	*abharata*	*abharadhvam*	*bhareta*	*bharedhvam*	*bharata*	*bharadhvam*
	3rd	*bharanti*	*bharante*	*abharan*	*abharanta*	*bhareyuḥ*	*bhareran*	*bharantu*	*bharantām*

b) *Athematic* (18, 19):

Strong stem (usually *guṇa*) in PRES and IMPF ACT SG (+ IMPV of all 1st persons ACT and MID and 3rd SG ACT); **weak stem** (zero grade) everywhere else.

In **Class II** verbs, endings are added directly to the root, which stands in *guṇa* (strong) or zero grade (weak). **No** additional **affixes** are used.

Example: √*i* 'to go': 1st SG *emi* 'I go', 1st PL *imaḥ* 'we go'.

In **Class III** verbs, the root is **reduplicated** (see below on reduplication). No other affixes are added. The root stands in *guṇa* (strong) or zero grade (weak).

Example: √*hu* 'sacrifice': 1st SG *juhomi*, 1st PL *juhumaḥ*.

Class V roots add the suffix ***-no-*** (strong)/***-nu-*** (weak).

Example: √*āp* 'obtain, get': 1st SG *āpnomi*, 1st PL *āpnumaḥ*.

Class VII roots add ***-na-***/***-n-*** as an infix **into** the verbal root, directly before the root-final consonant.

Example: √*rudh* 'to hinder': 1st SG *ruṇadhmi*, 1st PL *rundhmaḥ*.

Class VIII roots add strong ***-o-***/weak ***-u-***.

Example: √*tan* 'to stretch': 1st SG *tanomi*, 1st PL *tanumaḥ*.

(As most of the few existing Class VIII roots end in *-n*, they effectively look identical to Class V verbs.)

Class IX roots add the suffix ***-nā-*** in the strong forms, ***-nī-*** in weak forms whose endings begin with a consonant, and ***-n-*** in weak forms whose endings begin with a vowel (i.e. in the 3rd PL).

Example: √*krī* 'to buy': 1st SG *krīṇāmi*, 1st PL *krīṇīmaḥ*, 3rd PL *krīṇanti*.

Nothing's added in Class II.
Reduplicate III: *juho-*/*juhu-*.
In Class V add a *no* and a *nu*.
In Class VIII it's just *o* and a *u*.
na and *n* are added into
Class VII. Class IX, last of the crew,
adds *nā*/*nī*/*n*, and that should do.

		II	III	V		VII	VIII	IX
		√***i***	√***hu***	√***āp***	√***vṛ***	√***rudh***	√***tan***	√***krī***
Sg	1st	*emi*	*juhomi*	*āpnomi*	*vṛṇomi*	*ruṇadhmi*	*tanomi*	*krīṇāmi*
	2nd	*eṣi*	*juhoṣi*	*āpnoṣi*	*vṛṇoṣi*	*ruṇatsi*	*tanoṣi*	*krīṇāsi*
	3rd	*eti*	*juhoti*	*āpnoti*	*vṛṇoti*	*ruṇaddhi*	*tanoti*	*krīṇāti*
Du	1st	*ivaḥ*	*juhuvaḥ*	*āpnuvaḥ*	*vṛṇ(u)vaḥ*	*rundhvaḥ*	*tan(u)vaḥ*	*krīṇīvaḥ*
	2nd	*ithaḥ*	*juhuthaḥ*	*āpnuthaḥ*	*vṛṇuthaḥ*	*runddhaḥ*	*tanuthaḥ*	*krīṇīthaḥ*
	3rd	*itaḥ*	*juhutaḥ*	*āpnutaḥ*	*vṛṇutaḥ*	*runddhaḥ*	*tanutaḥ*	*krīṇītaḥ*
Pl	1st	*imaḥ*	*juhumaḥ*	*āpnumaḥ*	*vṛṇ(u)maḥ*	*rundhmaḥ*	*tan(u)maḥ*	*krīṇīmaḥ*
	2nd	*itha*	*juhutha*	*āpnutha*	*vṛṇutha*	*runddha*	*tanutha*	*krīṇītha*
	3rd	*yanti*	*juhv**ati***	*āpnuvanti*	*vṛṇvanti*	*rundhanti*	*tanvanti*	*krīṇanti*

Active potential: weak stem + *yā* + active secondary endings								
Sg	1st	*īyām*	*juhuyām*	*āpnuyām*	*vṛṇuyām*	*rundhyām*	*tanuyām*	*krīṇīyām*
Middle potential: weak stem + *ī* + middle secondary endings								
Sg	1st	*dviṣīya*	*juhvīya*	*apnuvīya*	*vṛṇvīya*	*rundhīya*	*tanvīya*	*krīṇīya*

Example athematic paradigm: √*hu* (III) 'to pour, to sacrifice'

		Present		Imperfect		Potential		Imperative	
		Active	**Middle**	**Active**	**Middle**	**Active**	**Middle**	**Active**	**Middle**
	1st	*juhomi*	*juhve*	*ajuhavam*	*ajuhvi*	*juhuyām*	*juhvīya*	*juhavāni*	*juhavai*
Sg	**2nd**	*juhoṣi*	*juhuṣe*	*ajuhoḥ*	*ajuhuthāḥ*	*juhuyāḥ*	*juhvīthāḥ*	*juhudhi*	*juhuṣva*
	3rd	*juhoti*	*juhute*	*ajuhot*	*ajuhuta*	*juhuyāt*	*juhvīta*	*juhotu*	*juhutām*
	1st	*juhuvaḥ*	*juhuvahe*	*ajuhuva*	*ajuhuvahi*	*juhuyāva*	*juhvīvahi*	*juhavāva*	*juhavāvahai*
Du	**2nd**	*juhuthaḥ*	*juhvāthe*	*ajuhutam*	*ajuhvāthām*	*juhuyātam*	*juhvīyāthām*	*juhutam*	*juhvāthām*
	3rd	*juhutaḥ*	*juhvāte*	*ajuhutām*	*ajuhvātām*	*juhuyātām*	*juhvīyātām*	*juhutām*	*juhvātām*
	1st	*juhumaḥ*	*juhumahe*	*ajuhuma*	*ajuhumahi*	*juhuyāma*	*juhvīmahi*	*juhavāma*	*juhavāmahai*
Pl	**2nd**	*juhutha*	*juhudhve*	*ajuhuta*	*ajuhudhvam*	*juhuyāta*	*juhvīdhvam*	*juhuta*	*juhudhvam*
	3rd	*juhvati*	*juhvate*	*ajuhuvuḥ*	*ajuhvata*	*juhuyuḥ*	*juhvīran*	*juhvatu*	*juhvatām*

Example athematic paradigm: √*śak* (V) 'to be strong, to be able to'

		Present		Imperfect		Potential		Imperative	
		Active	**Middle**	**Active**	**Middle**	**Active**	**Middle**	**Active**	**Middle**
Sg	**1st**	*śaknomi*	*śaknuve*	*aśaknavam*	*aśaknuvi*	*śaknuyām*	*śaknuvīya*	*śaknavāni*	*śaknavai*
	2nd	*śaknoṣi*	*śaknuṣe*	*aśaknoḥ*	*aśaknuthāḥ*	*śaknuyāḥ*	*śaknuvīthāḥ*	*śaknu*	*śaknuṣva*
	3rd	*śaknoti*	*śaknute*	*aśaknot*	*aśaknuta*	*śaknuyāt*	*śaknuvīta*	*śaknotu*	*śaknutām*
Du	**1st**	*śaknuvaḥ*	*śaknuvahe*	*aśaknuva*	*aśaknuvahi*	*śaknuyāva*	*śaknuvīvahi*	*śaknavāva*	*śaknavāvahai*
	2nd	*śaknuthaḥ*	*śaknuvāthe*	*aśaknutam*	*aśaknuvāthām*	*śaknuyātam*	*śaknuvīyāthām*	*śaknutam*	*śaknuvāthām*
	3rd	*śaknutaḥ*	*śaknuvāte*	*aśaknutām*	*aśaknuvātām*	*śaknuyātām*	*śaknuvīyātām*	*śaknutām*	*śaknuvātām*
Pl	**1st**	*śaknumaḥ*	*śaknumahe*	*aśaknuma*	*aśaknumahi*	*śaknuyāma*	*śaknuvīmahi*	*śaknavāma*	*śaknavāmahai*
	2nd	*śaknutha*	*śaknudhve*	*aśaknuta*	*aśaknudhvam*	*śaknuyāta*	*śaknuvīdhvam*	*śaknuta*	*śaknudhvam*
	3rd	*śaknuvanti*	*śaknuvate*	*aśaknuvan*	*aśaknuvata*	*śaknuyuḥ*	*śaknuvīran*	*śaknuvantu*	*śaknuvatām*

Notes:

All athematic classes: 3rd Pl Pres Act *-anti*, 1st Sg Impf Act *-am*: the presence of this *-a-* prevents certain *sandhi* and keeps these endings recognisable. – 2nd+ 3rd Du in Impf and Impv middle: *-**ā**thām*/*-**ā**tām* with long *-ā-* (thematic: *-**e**thām*/*-**e**tām*). – Relevant **internal *sandhi***: –› Chapter 18. Cf. Chapter 19 for a list of noteworthy and exceptional paradigms.

Class III: 3rd Pl Pres Act: *-ati* rather than *-anti*. – 3rd Pl Impf Act: *-uḥ* rather than *-an*.

Class V: In 1st Du and Pl, both *-nvaḥ*/*-nuvaḥ* and *-nmaḥ*/*-numaḥ* are possible unless a stop precedes (and thus only *-nuvaḥ*/*-numaḥ* are pronounceable). – Class V roots ending in a consonant have 2nd Sg Impv in *-hi* (as other athematic verbs); Class V roots ending in a vowel use the weak stem for this form (as thematic verbs do; –› e.g. √*vṛ* –› *vṛṇu* 'cover!').

THE PERFECT (27, 28)

The perfect has its own set of endings, which are added to the strong reduplicated stem in the active singular, and the weak reduplicated stem elsewhere.

	Active			Middle		
	Sg	**Du**	**Pl**	**Sg**	**Du**	**Pl**
1st	*-a*	*-(i)va*	*-(i)ma*	*-e*	*-(i)vahe*	*-(i)mahe*
2nd	*-(i)tha*	*-athuḥ*	*-a*	*-(i)ṣe*	*-āthe*	*-(i)dhve*
3rd	*-a*	*-atuḥ*	*-uḥ*	*-e*	*-āte*	*-ire*
Exception: verbal roots in *-ā* have *-au* as 1st + 3rd Sg Act ending.						

***(i)*'s in brackets** are present when a consonant precedes, absent if a vowel precedes (sometimes absent in 2nd Sg Act even if a consonant precedes).

Perfect reduplication: Vowel reduplicated by its short counterpart; consonant reduplicated identically, except: aspirated –› unaspirated; velar –› palatal (incl. *h* –› *j*); clusters: only first consonant; except if *s* + stop –› only stop. (See Chapter 27 for details.)

Below: perfect paradigms exemplifying various formal features of the perfect.

		√*viś* 'enter' (1)		√*iṣ* 'want' (2)	√*vac* 'speak' (3)	√*gam* 'go' (4)	√*tap* 'be hot' (5)	√*dhā* 'put' (6)	√*bhū* 'be' (7)
Sg	1st	*viveśa*	*viviśe*	*iyeṣa*	*uvaca/uvāca*	*jagama/jagāma*	*tatapa, tatāpa*	*dadhau*	*babhūva*
	2nd	*viveśitha*	*viviśiṣe*	*iyeṣitha*	*uvacitha*	*jagantha/jagamitha*	*tataptha, tepitha*	*dadhātha, dadhitha*	*babhūvitha*
	3rd	*viveśa*	*viviśe*	*iyeṣa*	*uvāca*	*jagāma*	*tatāpa*	*dadhau*	*babhūva*
Du	1st	*viviśiva*	*viviśivahe*	*īṣiva*	*ūciva*	*jagmiva*	*tepiva*	*dadhiva*	*babhūviva*
	2nd	*viviśathuḥ*	*viviśāthe*	*īṣathuḥ*	*ūcathuḥ*	*jagmathuḥ*	*tepathuḥ*	*dadhathuḥ*	*babhūvathuḥ*
	3rd	*viviśatuḥ*	*viviśāte*	*īṣatuḥ*	*ūcatuḥ*	*jagmatuḥ*	*tepatuḥ*	*dadhatuḥ*	*babhūvatuḥ*
Pl	1st	*viviśima*	*viviśimahe*	*īṣima*	*ūcima*	*jagmima*	*tepima*	*dadhima*	*babhūvima*
	2nd	*viviśa*	*viviśidhve*	*īṣa*	*ūca*	*jagma*	*tepa*	*dadha*	*babhūva*
	3rd	*viviśuḥ*	*viviśire*	*īṣuḥ*	*ūcuḥ*	*jagmuḥ*	*tepuḥ*	*dadhuḥ*	*babhūvuḥ*

(1) Regular paradigm in active and middle.

(2) Vowel-initial root: reduplication of initial vowel only, insertion of glide in strong stem, long initial vowel in weak stem.

(3) Same as in 2, but of a root cited in *guṇa*.

(4) Verb with *-a-* + only one consonant in *guṇa: vṛddhi* of root used in 3rd Sg and potentially 1st Sg.

(5) Root with *-a-* and identically reduplicating consonant: alternative weak stem (no reduplication, *a* > *e*).

(6) Alternative endings due to stem-final *-ā*.

(7) Frequently used paradigm with irregular reduplicative vowel and without stem gradation (stem = *babhūv-* throughout).

–› See Chapter 34 on the periphrastic perfect of derived verbs and verbal roots with a long initial vowel.

OTHER PARTS OF THE VERB

Passive voice (21): The present tense forms its passive voice by combining **the weak root + *-ya-* + middle endings.** Root-final vowels change: *i, u* > *ī, ū; ā* > *ī, ṛ* > *ri* (after more than one consonant: *ar*); *ṝ* > *īr*, after labials *ūr.*

Examples: √*yaj* 'to sacrifice' –› *ijye, ijyase, ijyate* etc.; √*dā* 'to give' –› *dīyate*; √*tṝ* 'to cross' –› *tīryate*

In all other tenses, the passive is formally identical to the middle. Context helps us tell the two apart.

Future tense (21): *-sya-* or *-iṣya-* are added to the root in *guṇa*. Internal *sandhi* before *s*: devoicing, deaspiration; palatals > velars; *s* > *ḥ; ś, ṣ* > *k*.

Examples: √*gam* 'to go': *gaṃsyati* or *gamiṣyati*, √*dṛś* 'to see': *drakṣyati*

Periphrastic future (29): An alternative future is formed by **adding the forms of √*as* 'to be' to an agent noun in the Nom Sg.** The 3rd-person forms use an agent noun in the respective number without a form of √*as*.

Example: √*nī* to lead': *netāsmi* 'I will lead', *netāsi, netā – netāsvaḥ, netāsthaḥ, netārau – netāsmaḥ, netāstha, netārāḥ*.

Periphrastic perfect (33): Roots not clearly recognisable in the regular perfect (e.g. **causatives**, and by extension also Class X roots), and roots in which a regular reduplication is not recognisable as such (i.e. **roots with initial long vowels**) form an alternative perfect by taking the present stem, adding *-ām* and a perfect form of 'to be' (*āsa, babhūva*) or the perfect active or middle of √*kṛ* (*cakāra, cakre*).

Examples: √*bhṛ* 'to carry' –› causative *bhārayati* 'he causes to carry' –› periphrastic perfect *bharayām āsa* 'he caused to carry'

√*ās* 'to sit' –› *ās-ām āsa* 'he sat', *āsāṃ cakrire* 'they sat'.

Aorist (38): See chapter for forms.

Secondary Formations

Causative (7): Adding *-aya-* to a verbal root outside of Class X strengthened to at least *guṇa* creates the meaning of 'to cause someone to do something'.

Examples: √*nī* 'to lead' –› (I) *nayati* 'leads' –› *nāyayati* 'causes to lead'; √*dṛś* 'to see' –› *darṣayati* 'causes to see, shows'

Desiderative (34): Adding *-sa-* or *-iṣa-* to a reduplicated root creates the meaning of 'to want to do x'. Before *-sa-*, the root usually stands in zero grade; before *-iṣa-* usually in *guṇa*. Consonants are reduplicated as usual (cf. p. 410), vowels as follows: *u*/*ū* reduplicates as *u*, everything else as *i*.

Examples: √*yudh* 'to fight' –› *yuyutsate* 'wants to fight'; √*pā* 'to drink' –› *pipāsati* 'wants to drink'; NB √*āp* 'to get' –› *īpsati* 'wants to get' or simply 'wants'.

Nominal Formations from Verbs

(For *sandhi* before *t*, see relevant section of 'Internal *Sandhi*' above.)

Participles:

Present active (25): *-(a)nt-*/*-(a)t-* added to present stem (athematic: weak stem). Class III: only *-at-*.

Examples: √*nī* –› *nayant-* 'leading'; √*dhā* –› *dadhat-* 'giving'.

Present middle (22): Thematic *-māna-*, athematic *-āna-* added to present stem (athematic: weak stem).

Examples: √*yudh* –› *yudhyamāna-* 'fighting'; √*yuj* –› *yuñjāna-* 'linking'; but NB √*ās* –› *āsīna-* 'sitting'.

Future participles (25): Formed from future stem with same suffixes as present participles.

Examples: Act √*gam* –› *gamiṣyant-* 'about to go'; Mid/Pass √*yudh* –› *yotsyamāna-* 'about to fight/be fought'.

Perfect active (35): *-vāṃs-*/*-vad-* (weak before cons.)/*-uṣ-* (weak before vowel) added to weak perfect stem.

Examples: √*tud* –›*tutudvat-* 'having struck'; note √*vid-* –› *vidvat-* 'knowing' (without reduplication).

Perfect middle: *-āna-* added to the weak perfect stem.

Examples: √*kṛ*–› *cakrāṇa-* 'having done', √*vip* –› *vepāna-* 'shaking, trembling'.

***ta*/*na*-participle (8, 34):** *-ta-* added to zero-grade root. Meaning: usually past; passive whenever possible, otherwise active.

Examples: √*han* –› *hata-* 'having been killed'; √*gam* –› *gata-* 'having gone'.

A small number of roots (usually ending in *-d* or a vowel) use *-na-* rather than *-ta-* (34).

Examples: √*sad* –› *sanna-* 'seated'; √*tṝ* –› *tīrṇa-* 'having crossed'.

***tavant*-participle (25):** adds *-vant-* to *ta*-participle, declined like *vant-*/*mant*-stems. Past active meaning.

Example: √*likh* –› *likhitavant-* 'having written'.

Feminines in *-ī* formed of the following: PRES ACT PTC (strong stem of thematic, weak stem of athematic verbs (e.g. *nayantī-*/*dadhatī-*);
weak (prevocalic) stem of PERF ACT PTC (e.g. *viduṣī-*); weak stem of *tavant*-participle (e.g. *likhitavatī-*).

Absolutive (8): Adding *-tvā* (compound verbs: *-tya* after short vowels, *-ya* elsewhere) to the root in zero grade results in the meaning of 'having done x'. Indeclinable.

Examples: *kṛtvā* 'having done'; *gatvā* 'having gone', *apagamya* or *apagatya* 'having gone away'; *uktvā* 'having said' (–› √*vac*).

Gerundive (34): Root in various grades plus *-(t)ya-*, root in *guṇa* plus *-tavya-* or *-anīya-*, plus case ending. Meaning: passive necessity.

Examples: √*kṛ* –› *kartavya-* 'having to be done'; √*śru* –› *śrutya-* 'having to be heard'.

Infinitive (8): Adding *-tum* to the root in *guṇa* results in the meaning 'to do x'. Infinitives are usually used after verbs such as 'to want, to wish (to do something)' etc.

Examples: √*bhṛ* –› *bhartum* 'to carry'; √*nī* –› *netum* 'to lead'; √*dṛś* –› *draṣṭum* 'to see'.

PREVERBS

ati-	'across, over, beyond'	*abhi-*	'to, against'	*nis-*	'out' (*sandhi* forms: *niḥ-, nir-, niṣ-*)
adhi-	'above, over, on, onto'	*ava-*	'down, off'	*pari-*	'around'
anu-	'after, along, towards'	*ā-*	'to, hither'	*pra-*	'forward'
antar-	'between, among, within'	*ud-*	'up, out'	*prati-*	'towards; against; back'
apa-	'away, off'	*upa-*	'to, towards'	*vi-*	'apart, away, out'
api-	'onto, close to'	*ni-*	'down, into'	*sam-*	'along, with, together'

REDUPLICATION

Reduplication is found in Class III verbs (Chapter 18), the perfect tense (Chapter 27), desiderative verbs (Chapter 34) and in a small number of present tense stems (e.g. √*sthā*, √*pā*). Reduplicating a root means taking the first consonant and first vowel and adding them to the front of that root: of √*takṣ* 'to construct, fashion', for example, the reduplicated form is *ta-takṣ-*. Both consonants and vowels do not always reduplicate identically. The rules for consonant reduplication are the same wherever reduplication occurs (a). The rules of vowel reduplication vary (b).

a) **Consonants**

Aspirated consonants are reduplicated without the aspiration: √*dhā* 'to put' –› *da-dhā-*.

Velar consonants are reduplicated as palatals: √*kṛ* 'do' –› *ca-kṛ-*.

h, frequently representing original **gh*, is reduplicated as *j*: √*hu* 'to sacrifice, pour' –› *ju-hu-*.

In **consonant clusters**, only the first consonant is repeated: √*kram* 'to stride' –› *ca-kram-* (with palatal instead of velar). Exception: if the cluster consists of *s* plus stop, it is only the stop that is repeated. (√*sthā* 'to stand'–› *ti-ṣṭha-* (with retroflex *-ṣṭ-* according to *ruki*)).

b) **Vowels:**

Class III: Short vowels are reduplicated identically; long vowels with their short counterpart: √*dā* 'to give' –› reduplicated *da-dā-*.

Perfect: Roots that contain *i*/*ī* or *u*/*ū* have *-i-* or *-u-* as their reduplicative vowel, respectively: √*śru* –› *śu-śru-*, √*kṣip* –›*ci-kṣip-*. In all other cases, the reduplicative vowel is *-a-*:

√*kṛ* –› *ca-kṛ-*; √*dā* –› *da-dā-*. Irregular: √*bhū* –› *ba-bhū-*

Desideratives: *u*/*ū* reduplicates as *u*, everything else as *i*: √*yudh* 'to fight': *yu-yut-sa-te*; √*pā* 'to drink' –› *pi-pā-sa-ti.*

VOCABULARY: SANSKRIT–ENGLISH

a

a-, an- **(prefix)**	'un-, in-, non-, -less' (14)
akīrti- **(f.)**	'shame, disgrace' (31)
agni- **(m.)**	'fire' (26)
aṅga- **(n.)**	'limb' (14)
acakṣus- **(adj.)**	'blind' (24)
acirāt **(indc.)**	'soon' (27)
añjali- **(m.)**	'gesture of reverence (placing one's hands together)' (34)
ataḥ **(indc.)**	'from this (place/time/reason)' (23)
ati-	(preverb) 'across, over, beyond' (10); prefix in nominal compounds: 'very, exceedingly' (14)
atra **(indc.)**	'here; now' (3, 23)
atha **(indc.)**	'then; and' (23, 30)
√*ad* **(II** *atti***)**	'to eat' (*ta*-ptc. *anna-*) (34)
adas-	–› *asau/adas-*
adya **(indc.)**	'today' (7)
adhi- **(preverb)**	'above, over, on, onto' (10)
adhipati- **(m.)**	'king' (34)
adhunā **(indc.)**	'now' (27)
anila- **(m.)**	'wind' (36)
anu- **(preverb)**	'after, along, towards' (10)
anta- **(m.)**	'end; death' (14)
antaka- **(m.)**	'death' (–› *anta-*) (30)
antar **(preverb)**	'between, among, within' (10)
antarikṣaga- **(m.)**	'bird' (34)
antima- **(adj.)**	'final, last' (–› *anta-*) (30)
anna- **(n.)**	'food' (15)
anya- **(pron.)**	'(an)other' (22)
anyonya- **(adj.)**	'one another, mutual'; often used adverbially (25)
apa- **(preverb)**	'away, off' (10)
api **(indc.)**	at beginning of sentence: marks sentence as a yes/no question (3); (postposed) 'even, also' (12); turns question pronoun into an indefinite (23)

api- **(preverb)**	'onto, close to' (10)
a-praja- **(adj.)**	'childless' (34)
apsaras- **(f.)**	'heavenly nymph' (36)
abhi- **(preverb)**	'to, against' (10)
amara-	(adj.) 'immortal'; (m.) 'god' (9)
ayam	'this; that' (20)
ari-	(adj.) 'hostile'; (m.) 'enemy' (26)
√*arc/ṛc* **(I** *arcati***)**	'to shine; to praise' (28)
Arjuna- **(m.)**	principal character in the *Mahābhārata*
artha- **(m.)**	'purpose, aim, object' (14)
arthe	'for the purpose/sake of' (14)
√*arh* **(I** *arhati***)**	'to be required to do; to be able to; one should, ought' (+ inf.) (8)
arha- **(adj.)**	'proper, appropriate for' (+ gen.); 'required, obliged to' (+ inf.)
alam **(indc.)**	'enough of; no more…' (+ instr.) (24)
alpa- **(adj.)**	'small' (16)
ava- **(preverb)**	'down, off' (10)
aśru- **(n.)**	'tear' (as in 'crying') (26)
aśva- **(m.)**	'horse' (5)
aṣṭa-I **(num.)**	'eight' (37)
√*as* **(II** *asti***)**	'to be' (19)
asura- **(m.)**	'demon' (36)
asau/adas- **(pron.)**	'that' (39)
asveda- **(adj.)**	'without sweat' (a characteristic of the gods) (30)
aham **(pron.)**	'I' (nom. sg.) (8, 32)
ahi- **(m.)**	'snake' (33)

ā

ā- **(preverb)**	'to, hither' (10)
ācārya- **(m.)**	'teacher' (31)
ātman- **(m.)**	'soul, self'; 'oneself' (used as reflexive pronoun) (29)
ādi- **(m.)**	'beginning' (33)
āditya- **(m.)**	'sun' (34)
√*āp* **(V** *āpnoti***)**	'to get, reach' (18)
pra-√*āp* **(***prāpnoti***)**	'to get, reach' (18)
āpad- **(f.)**	'misfortune, accident' (15)
āśā- **(f.)**	'hope; desire, wish' (9)
āśu- **(adj.)**	'swift' (33)

āśrama- **(m.)**	'hermitage' (–› *ashram*) (16)
√*ās* **(II** *āste***)**	'to sit' (21)
āsana- **(n.)**	'seat; sitting' (38)
āsīna-	pres. mid. ptc of √*ās*

i

√*i* **(II** *eti***)**	'to go' (18)
icchati	–› √*iṣ* (3)
itaḥ **(indc.)**	'from this (time/space/reason); now' (23)
iti **(indc.)**	marks the end of a clause, quotation or thought (6)
idam	–› *ayam*
indriya- **(n.)**	'sense; desire' (38)
imam, ime	–› *ayam*
iyam	–› *ayam*
iva **(indc.)**	'as, like' (postposed, used in comparisons) (5)
√*iṣ* **(VI irreg.** *icchati***)**	'to want, wish' (*ta*-ptc. *iṣṭa-*) (7)
iṣu- **(m.)**	'arrow' (26)
iha **(indc.)**	'here' (5)

ī

√*īkṣ* **(I** *īkṣate***)**	'to see' (21)
īdṛśa-, -ī **(adj.)**	'such' (40)
īśa- **(m.)**	'lord, master' (36)
īśvara- **(m.)**	'master, lord' (6)

u

ukta-	*ta*-ptc. of √*vac* 'to say': 'having been said/spoken to/addressed' (8)
uktvā	abs. of √*vac* 'to say': 'having said' (8)
ugra- **(adj.)**	'fierce, terrible' (9)
uttama- **(pron. or pron. adj.)**	'highest' (lit. 'up-most') (22)
uttara- **(pron. or pron. adj.)**	'later; superior, higher' (22)
ud- **(preverb)**	'up, out' (10)
udaka- **(n.)**	'water' (15)
upa- **(preverb)**	'to, towards' (10)
ubha- **(adj.)**	'both' (only in dual) (8)
uvāca	perf. of √वच्
uṣas- **(f.)**	'dawn' (24)

ṛ

√*ṛc/arc* (**I** *arcati*)	'to shine; praise' (28)
ṛṣabha- **(m.)**	'bull' (36)
ṛṣi- **(m.)**	'seer; poet' (26)

e

eka- **(pron. adj.)**	'one, single; only'; pl.: 'ones, some' (22)
ekadā **(indc.)**	'once, at one time' (23)
etad- **(pron.)**	stem form of *eṣa-* used in compounds (22)
eva **(indc.)**	'alone, only, just' (postposed; emphasises what precedes) (5)
evam **(indc.)**	'thus, so' (5)
eṣa-/etad- **(pron.)**	'this, that' (22)

o

ojas- **(n.)**	'power, strength' (24)

k

ka-	question pronoun: 'who? what?' (22)
katara- **(pron. or pron. adj.)**	'which (of two)?' (22)
√*kath* (**X** *kathayati*)	'to tell, talk about' (7)
katham **(indc.)**	'how?' (7)
kathā- **(f.)**	'story' (9)
kad- **(pron.)**	stem form of *ka-* used in compounds (22)
kadā **(indc.)**	'when?' (21)
kanyā- **(f.)**	'girl; daughter' (9)
√*kam* (**X** *kāmayati*)	'to love' (28)
√*kamp* (**I** *kampati*)	'to tremble' (38)
-kara- **(ifc)**	'making, causing; one who makes' (15)
karoti	'he does' (3)
karman- **(n.)**	'doing, action' (29)
kavi-	(adj.) 'wise'; (m.) 'sage, seer, poet' (26)
√*kāṅkṣ* (**I** *kāṅkṣati*, *-te*)	'to long for, to wait for' (39)
kāma- **(m.)**	'love, desire, wish' (17)
kāla- **(m.)**	'(the right) time' (12)
kim	'what? why?' (nom.acc. sg. ntr of *kaḥ*) used at beg. of sentence to indicate a yes/no question (3, 20)

kīrti- **(f.)**	'fame, good reputation' (31)
kutaḥ **(indc.)**	'from which (time/place/reason)' –› 'why?', 'wherefrom' (23)
kutra **(indc.)**	'where?' (23)
√*kup* **(IV** *kupyati***)**	'to be angry' (17)
kumāra- **(m.)**	'young man; prince' (8)
kula- **(n.)**	'family' (8)
kuśala- **(adj.)**	'able, clever' (34)
√*kṛ* **(V** *karoti***)**	'to do, make' (19)
alam-√*kṛ*	'to decorate, adorn' (19)
√*kṛt* **(VI** *kṛntati***,** *-te***; I** *kartati***)**	'to cut' (35)
-kṛt- (ifc)	'making, causing; one who makes' (15)
kṛta-	*ta*-ptc. of √*kṛ* 'to do, make': 'having been done/made'
kṛtāñjali- **(adj)**	'putting one's hands together' (lit. *bahuvrīhi* 'whose *añjali* is made') (34)
kṛtvā	absolutive of √*kṛ* 'to do, make' (8)
kṛtsna- **(adj.)**	'whole, entire, all' (14)
√*klp* **(I** *kalpate***)**	'to be suitable, ready' ('for': + loc. or dat.) (31)
keśa- **(m.)**	'hair; mane' (16)
kopa- **(m.)**	'anger' (17)
kovida- **(adj.)**	'skilled, knowledgeable' (34)
√*kram* **(I** *kramati, -te, krāmati, -te***)**	'to walk, stride' (25)
√*krudh* **(IV** *krudhyati***)**	'to be angry' (17)
krodha- **(m.)**	'anger' (17)
kva **(indc.)**	'where?' (7)
kṣaṇa- **(m.)**	'moment' (12)
kṣaṇena, kṣaṇāt	'immediately, instantly' (–› *kṣaṇa-*) (12)
kṣatriya- **(m.)**	'warrior' (5)
√*kṣam* **(I** *kṣamate***,** *-ti***)**	'to endure; forgive; be patient' (30)
kṣaya- **(m.)**	'loss, destruction'; 'dwelling' (25)
√*kṣi* **(I** *kṣayati***)**	'to destroy' (25)
√*kṣi* **(II** *kṣeti***; IV** *kṣiyati***)**	'to dwell, live in' (25)
√*kṣip* **(VI** *kṣipati***)**	'to throw' (4)
kṣudra- **(adj.)**	'mean, vile' (15)
kṣetra- **(n.)**	'field' (5)

kh

√*khād* **(I** *khādati***)**	'to eat' (30)

g

-ga- **(ifc)**	‘going, one who goes’ (15)
gacchati	‘he goes’ (–› √*gam*) (3)
gaja- **(m.)**	‘elephant’ (24)
gaṇa- **(m.)**	‘group (of any kind): flock, crowd, troop’ (15)
gata-	*ta*-ptc. of √*gam*: ‘having gone’ (8)
gati- **(f.)**	‘gait, walk; path’ (–› √*gam*) (36)
gatvā, -gamya	abs. of √*gam*
√*gam* **(I irreg.** *gacchati***)**	‘to go’ (7)
ava-√*gam*	‘to understand’ (10)
garīyas- **(comp. adj.)**	‘heavier; more valuable’ (35)
√*gā/gai* **(IV** *gāyate***)**	‘to sing’ (*ta*-ptc. *gīta-*) (30)
giri- **(m.)**	‘mountain’ (26)
guṇa- **(m.)**	‘(good) quality, virtue’ (6)
guṇavat- **(adj.)**	‘having (good) qualities, noble’ (25)
guru-	(adj.) ‘heavy; important’; (m.) ‘teacher’ (26)
gṛha- **(m./n.)**	‘house’ (5)
√*grah* **(IX** *gṛhṇāti***)**	‘to seize, take’ (19)
grāma- **(m.)**	‘village’ (5)

gh

ghora- **(adj.)**	‘horrible’ (38)
-ghna- **(ifc)**	‘killing; one who kills’ (29)

c

ca **(indc.)**	‘and’ (postposed) (3)
ca… ca	‘both… and’ (postposed) (12)
cakṣus- **(n.)**	‘eye’ (24)
catur- **(num.)**	‘four’ (37)
cana **(indc.)**	turns question pronoun into indefinite (23)
candra- **(m.)**	‘moon’ (14)
camū- **(f.)**	‘army’ (13)
√*car* **(I** *carati***)**	‘to move’ (25)
√*cal* **(I** *calati***)**	‘to move’ (25)
cāpa- **(m.)**	‘bow’ (the weapon) (16)
cit **(indc.)**	turns question pronoun into indefinite (23)
√*cint* **(X** *cintayati***)**	‘to think; to worry about’ (7)

cintā- **(f.)** ‘care, worry’ (9)
cira- **(adj.)** ‘long’ (27)
ciram **(indc.)** ‘for a long time’ (27)
√*cur* **(X** *corayati***)** ‘to steal’ (7)
cetas- **(n.)** ‘intellect, thought’ (24)

ch

chāyā- **(f.)** ‘shadow’ (9)
√*chid* **(VII** *chinatti***)** ‘to cut, cut off’ (19); past ptc. *chinna-* (–› Chapter 34 on form)

j

-ja- (ifc) ‘born, one who is born (of)’ (21)
jagat- **(n.)** ‘world’ (15)
jagh- –› √*han*
√*jan* **(IV** *jāyate, -ti***)** (trans.) ‘to give birth’, (intrans.) ‘to be born’ (21)
jana- **(m.)** ‘person’; pl.: ‘people’ (6)
jarā- **(f.)** ‘old age’ (9)
jala- **(m.)** ‘water’ (33)
jāya- –› √*jan*
√*ji* **(I** *jayati***)** ‘to win, conquer’ (7)
jitendriya- ‘in control of one’s senses’ (a goal of yoga) (38)
√*jīv* **(I** *jīvati***)** ‘to live, be alive’ (8)
jīvita- **(n.)** ‘life’ (17)
-jña- **(ifc)** ‘knowing, one who knows’ (25)
√*jñā* **(IX** *jānāti***)** ‘to know, recognise’ (19)
jñāna- **(n.)** ‘knowledge, wisdom’ (6)

t

tataḥ **(indc.)** ‘from that’ –› ‘then, therefore’ (23)
tattva- **(n.)** ‘truth’ (lit. ‘that-ness’) (17)
tattvataḥ **(indc.)** ‘truly, in truth’ (17)
tatra **(indc.)** ‘there; then’ (3, 23)
tathā **(indc.)** ‘so; thus, in that way; and’ (12, 23)
tad- **(pron.)** ‘he, she, it; this’ (20)
tadā **(indc.)** ‘then’ (23)
√*tan* **(VIII** *tanoti***)** ‘to stretch’ (18)
√*tap* **(I** *tapati, -te***; IV** *tapyati, -te***)** ‘to heat; be hot, suffer; practise religious austerities’ (24)

tapas- **(n.)** 'heat'; figuratively: 'spiritual suffering, asceticism' (–› √*tap*) (24)
tarhi **(indc.)** 'then' (23)
tava **(pron.)** 'of you, your' (gen. sg.) (8)
tasmāt **(indc.)** 'thus, therefore' (36)
tāvat 'so long' (23)
tiṣṭha- pres. stem of √*sthā*
tīra- **(n.)** 'bank, shore' (16)
tu **(indc.)** 'but' (postposed) (3)
√*tuṣ* **(IV** *tuṣyati, -te***)** 'to enjoy, be pleased with' (+ instr. or other cases) (8)
√*tṝ* **(I** *tarati***)** 'to cross, to traverse' (10) past ptc. *tīrṇa-* (–› Chapter 34 on form)
ava-√*tṝ* 'to descend' (10)
te 1) nom.voc.acc. du. fem./ntr and nom. masc. pl. of *sa-* (20) 2) dat.gen. sg. of *tvam* 'you' –› 'to/for/of /by you' (21)
tejas- **(n.)** 'splendour; majesty; power' (24)
tejasvin- **(adj)** 'having *tejas*: splendid, brilliant' (29)
√*tyaj* **(I** *tyajati***)** 'to leave behind, abandon' (7)
√*trā* **(IV** *trāyate***; II** *trāti***)** 'to rescue, protect' (36)
tri- **(num.)** 'three' (37)
tvad- **(pron.)** 'you' (32)
tvam **(pron.)** 'you' (nom. sg.) (32)
tvām **(pron.)** 'you' (acc. sg.) (14)

d

dagdha-, dagdhvā *ta*-ptc. and abs. of –› √*dah* 'to burn'
daṇḍa- **(m.)** 'stick' (30)
daṇḍin- **(m.)** 'guard' (lit. 'having a stick') (30)
darśana- **(n.)** 'sight, view' (17)
daśa- **(num.)** 'ten' (37)
dāsa- **(m.)** 'slave, servant' (40)
√*dah* **(I** *dahati***)** 'to burn' (8)
√*dā* **(III** *dadāti***)** 'to give' ('to' + dat., gen. or loc.) (19)
dāna- **(n.)** 'gift' (12)
dāsī- **(f.)** 'female servant' (13)
√*diś* **(VI** *diśati***)** 'to show, point out' (36)
diś- **(f.)** 'direction; region' (16)
√*dīp* **(IV** *dīpyate, -ti***)** 'to shine' (34)
duḥkha- (adj.) 'unhappy'; (n.) 'sorrow, misery' (6)

dus- **(prefix)** ‘bad’ (*sandhi* forms √non-italic; *duḥ-, duṣ-, dur-*) (14)
duhitṛ- **(f.)** ‘daughter’ (29)
dūta- **(m.)** ‘messenger’ (6)
dūram **(indc.)** ‘far away, long ago’ (31)
√*dṛś* **(IV irreg.** *paśyati***)** ‘to see’ (4)
dṛṣṭi- **(f.)** ‘sight; look, glance’ (26)
deva- **(m.)** ‘god; lord’ (5)
devī- **(f.)** ‘goddess; lady’ (13)
deśa- **(m.)** ‘place, region’ (16)
deha- **(m., n.)** ‘body’ (16)
doṣa- **(m.)** ‘fault, harm; (in religious sense:) sin’ (30)
√*dyut* **(I** *dyotate***)** ‘to shine’ (21)
drakṣyati fut. of √*dṛś* ‘to see’
√*dru* **(I** *dravati***)** ‘to run’ (7)
abhi-√*dru* **(I** *abhidravati***)** ‘to go against, attack’ (10)
dvi- **(num.)** ‘two’ (37)
√*dviṣ* **(II** *dveṣṭi***)** ‘to hate’ (18)

dh

dhanu- **(m.)** ‘bow’ (i.e. the weapon) (26)
dhanus- **(n.)** ‘bow’ (i.e. the weapon) (26)
dharma- **(m.)** ‘(religious) duty, law’ (5)
√*dhā* **(III** *dadhāti***)** ‘to place, put’ (19)
dhī- **(f.)** ‘thought’ (13)
dhīmat- **(adj.)** ‘having thought’ –› ‘wise’ (25)
√*dhṛ* **(X** *dhārayati***, I** *dharati***)** ‘to hold, support’; middle: ‘to endure’ (8, 34)
√*dhṛṣ* **(V** *dhṛṣṇoti***)** ‘to be bold; to dare to (+ inf.)’ (28)
dhenu- **(f.)** ‘cow’ (26)

n

na **(indc.)** ‘not’ (3)
nakta- **(n.)** ‘night’ (33)
nagara- **(n.)** ‘city, town’ (5)
nagarī- **(f.)** ‘city’ (13)
nadī- **(f.)** ‘river’ (13)
√*nand* **(I** *nandati, -te***)** ‘to be happy, rejoice in’ (+ instr.) (17)
√*nam* **(I** *namati***)** ‘to bow to (+ dat. or acc.); to bend’ (7)

namas- **(n.)**	'respect; adoration; 'obeisance' (–› √*nam*) (24)
namas √kṛ	'to pay homage to; to greet' (24)
nara- **(m.)**	'man' (5)
naraka- **(m.)**	'hell' (30)
nava- **(num.)**	'nine' (37)
√*naś* **(IV** *naśyati***)**	'to perish, be destroyed' (8)
nāman- **(n.)**	'name' (29)
nāma **(indc.)**	'called…; supposedly, in name' (postposed)
nārī- **(f.)**	'woman' (13)
ni- **(preverb)**	'down, into' (10)
nityam **(indc.)**	'always, eternally' (16)
nidhana- **(n.)**	'end; death' (14)
√*nind* **(I** *nindati, -te***)**	'to blame' (25)
nis-	(preverb) 'out, forth'; (nominal prefix) 'without, away from' (*sandhi* forms: *nir-, niṣ-, niḥ-*) (14)
√*nī* **(I** *nayati***)**	'to lead' (7)
nṛ- **(m.)**	'man, hero' (29)
nṛpa- **(m.)**	'king, leader' (6)
nṛpati- **(m.)**	'king' (34)
netṛ- **(m.)**	'leader' (29)
netra- **(n.)**	'eye' (14)

p

pakṣa- **(m.)**	'wing' (29)
pakṣin- **(m.)**	'bird' (29)
√*pac* **(I** *pacati, -te***)**	'to cook' (28)
pañca- **(num.)**	'five' (37)
√*pat* **(I** *patati***)**	'to fall; to fly' (7)
pati- **(m.)**	'master, lord; husband' (34)
padma- **(m./n.)**	'lotus' (12)
para- **(pron. adj.)**	'far; other; hostile' (22)
paraṃtapa- **(m.)**	'foe-burner, killer of the enemy' (epithet of Arjuna and other epic heroes) (24)
pari- **(preverb)**	'around' (10)
parvata- **(m.)**	'mountain' (24)
paśu- **(m.)**	'cattle' (33)
paśyati	–› √*dṛś*

√*pā* **(I irreg.** *pibati, -te***)**	‘to drink’ (33)
Pāṇḍava- **(m.)**	‘son of Pāṇḍu’ (one side of the conflict in the *Mahābhārata*)
pāpa- **(adj.)**	‘evil, bad’ (6)
pārthiva- **(m.)**	‘(earthly) ruler’ (38)
√*pāl* **(X** *pālayati***)**	‘to protect’ (8)
pāla- **(m.)**	‘protector’ (8)
pitṛ- **(m.)**	‘father’ (29)
pitarau **(m.)**	‘parents’ (29)
pitaraḥ **(m.)**	‘(fore)fathers, ancestors’ (29)
piba-	pres. stem of √*pā*
putra- **(m.)**	‘son’ (6)
punar **(indc.)**	‘again’ (3)
pura- **(n.)**	‘city, town’ (5)
purā **(indc.)**	‘long ago, formerly’ (27)
puruṣa- **(m.)**	‘man; servant’ (6)
√*pū* **(IX** *punāti/punīte***)**	‘to purify, cleanse’ (note: *pu-*, not *pū-*) (18)
√*pūj* **(X** *pūjayati***)**	‘to honour, respect, worship’ (7)
pūjā- **(f.)**	‘honour, respect’ (9)
pūrva- **(pron. adj.)**	‘prior, earlier; first’ (22)
√*pṛ* **(IX** *pṛṇāti***)**	‘to fill’ (28)
pṛcch-	–› √*prach*
pṛtanā- **(f.)**	‘battle’ (9)
pṛthivī- **(f.)**	‘earth’ (13)
paura- **(m.)**	‘citizen, city-dweller’ (–› *pura-*) (17)
pra- **(preverb)**	‘forward’ (10)
√*prach* **(VI** *pṛcchati***)**	‘to ask’ (*ta*-ptc. *pṛṣṭa-*) (8)
prajā- **(f.)**	‘child, offspring; (a ruler’s) subject’ (9)
prajñā- **(f.)**	‘knowledge, wisdom’ (9)
prati **(indc.)**	‘towards; against’ (postposed + acc.) (5)
prati- **(preverb)**	‘towards; against; back’ (10)
prathama-	‘first’ (30)
pradeśa- **(m.)**	‘place, region’ (16)
prabhā- **(f.)**	‘splendour; radiance; beauty’ (9)
pramukhataḥ **(indc.)**	‘facing, in front of’ (+ gen.) (17)
prayatna- **(m.)**	‘effort; attempt’ (21)
prasanna-	‘pleased’ (10)
prājña- **(adj.)**	‘wise’ (–› *prajñā-*) (9)

prāṇa- **(m.)** ‘breath; vital breath’ (30)
priya- **(adj.)** ‘dear; one’s own’ (6)

ph
phala- **(n.)** ‘fruit; reward’ (6)

b
√badh/√bandh
(IX *badhnāti***)** ‘to bind, tie’ (18)
bandhu- **(m.)** ‘relative, kinsman’ (27)
bala- **(n.)** ‘strength; force’ (14)
bahu- **(adj.)** ‘much, many’ (26)
bāndhava- **(m.)** ‘relative, kinsman’ (27)
bāla- **(m.)** ‘child, boy’ (5)
bālā- **(f.)** ‘girl, daughter’ (9)
bāhu- **(m.)** ‘arm’ (36)
buddhi- **(f.)** ‘insight, understanding; mind’ (–› *√budh*) (26)
√budh **(I** *bodhati***)** ‘to wake up; to understand’ (4)
brahman- **(n.)** ‘the universal soul, divine essence; religious knowledge’ (29)
brāhmaṇa- **(m.)** ‘wise man, brahmin’ (29)
√brū **(II** *bravīti***)** ‘to speak’ (19)
punar √brū ‘to reply, answer’ (19)

bh
bhagavat- **(adj.)** ‘fortunate; blessed’ (25)
bhadra- **(adj.)** ‘good; pleasing; happy’ (12)
bhaya- **(n.)** ‘fear’ (–› *√bhī* ‘to fear’) (14)
bhartṛ- **(m.)** ‘husband’ (29)
√bhā **(II** *bhāti***)** ‘to appear, to seem; to shine’ (33)
bhāryā- **(f.)** ‘wife’ (9)
√bhāṣ **(I** *bhāṣate***)** ‘to speak, say’ (21)
√bhid **(VII** *bhinatti***)** ‘to split’ (18)
√bhī **(III** *bibheti***)** ‘to fear, be afraid of’ (+ abl.) (18)
bhīma- **(adj.)** ‘frightening, terrible’ (–› *√bhī*) (14)
√bhuj **(VII** *bhunakti***)** ‘to enjoy; eat’ (18)
bhū- **(f.)** ‘the earth’ (13)
√bhū **(I** *bhavati***)** ‘to be; to become, to come to be’ (7)

abhi-√bhū ‘to overpower’ (10)
bhūta- **(n.)** ‘living being, creature’ (6)
bhūmi- **(f.)** ‘the earth’ (27)
bhūyaḥ **(indc.)** ‘again’ (36)
√bhṛ **(I** *bharati***)** ‘to bear, carry’ (4)
bhrātṛ- **(m.)** ‘brother’ (29)

m

mat- **(pron.)** ‘I’ (32)
mati- **(f.)** ‘mind; thought’ (26)
√mad **(IV** *mādyati, te***)** ‘to be happy, delight in; be drunk’ (34)
madhya- **(n.)** ‘middle; waist’ (12)
√man **(IV** *manyate***)** ‘to think’ (–› *√man*) (21)
manas- **(n.)** ‘mind’ (24)
manu **(m.)** ‘man, mankind; Manu (the first human)’ (34)
manuṣa- (adj) ‘human’; (m.) ‘human being, man’ (34)
mama **(pron.)** ‘of me, my’ (gen. sg.) (19)
maraṇa- **(n.)** ‘death’ (17)
marut- **(m.)** ‘wind’ (15)
martya- (adj.) ‘mortal’; (m.) ‘man’ (17)
mahat- **(adj.)** ‘great’ (*mahā-* in compounds) (25)
mahā- (at beg. of cpd) ‘great’ (14)
mahārāja- ‘great king’ (21)
mahīyas- **(comp. adj.)** ‘greater, stronger’ (35)
mā used to express prohibitions: ‘don’t…!’ (38)
mātṛ- **(f.)** ‘mother’ (29)
mānuṣa- (adj.) ‘human’; (m.) ‘human being, man’ (34)
mānuṣya- (adj.) ‘human’; (m.) ‘human being, man’ (34)
mām **(pron.)** ‘me’ (acc. sg.) (18)
māyā- **(f.)** ‘magic, miracle; illusion’ (9)
mitra- **(n.)** ‘friend’ (5)
mukha- **(n.)** ‘face; mouth’ (14)
mukhya- **(adj.)** ‘main, foremost’ (17)
√muc **(VI** *muñcati***)** ‘to release, free’ (4)
mūrdhan- **(m.)** ‘(fore)head; top; peak’ (29)
√mṛ **(IV** *mriyate, -ti***)** ‘to die’ (17, 21)
mṛga- **(m.)** ‘deer’ (27)

mṛta-	*ta*-ptc. of √*mṛ* 'to die': 'having died; dead' (8)
mṛtyu- **(m.)**	'death' (33)
me **(pron.)**	'of me, my; for/to/by me' (8)

y

ya- **(pron.)**	relative pronoun 'who, what, which' (22)
√*yaj* **(I** *yajati, -te***)**	'to worship, sacrifice to' (7)
yajña- **(m.)**	'worship; sacrifice' (12)
√*yat* **(I** *yatate, -ti***)**	'to stretch' (34)
yataḥ **(indc.)**	'from which (time, place, reason); because' (23)
yataḥ… tataḥ	'because… (thus)' (23)
yatna- **(m.)**	'effort, attempt' (21)
yatra **(indc.)**	'(in which) where; when' (relative) (23)
yatra… tatra	'where… (there)' (23)
yathā **(indc.)**	'just as; in which way' (relative) (12)
yathā… tathā **(indc.)**	'as/in which way… so/in that way' (12, 23)
yad-	stem form of the relative pron. used in compounds
yadā **(indc.)**	'when' (23)
yadā… tadā	'when… (then)' (15, 23)
yadi **(indc.)**	'if' (23)
yadi… tarhi **(indc.)**	'if… then' (23)
√*yam* **(I irreg.** *yacchati* **or** *yamati)*	'to hold; to raise' (39)
yaśas- **(n.)**	'glory, fame' (24)
√*yā* **(II** *yāti***)**	'to go' (19)
yāvat… tāvat	'as long as… (so long)' (23)
√*yuj* **(VII** *yunakti***)**	'to link, join' (19)
yuddha- **(n.)**	'fight' (6)
√*yudh* (IV *yudhyate*)	'to fight' (21)
yo yaḥ	(repeated case form of *ya-*) 'whoever, whatever' etc. (23)
yoga- **(m.)**	'combination; yoga' (14) (–› √*yuj* 'to link' –› Chapter 30)

r

√*rakṣ* **(I** *rakṣati***)**	'to protect' (7)
rakṣitṛ- **(m.)**	'protector' (29)
rajas- **(n.)**	'mist, dust; passion (which clouds the senses)' (24)
raṇa- **(m.)**	'battle; battle lust; pleasure' (14)
ratna- **(n.)**	'jewel; gift' (16)

ratha- **(m.)** 'chariot' (14)
ramaṇīya- **(adj.)** 'pleasant' (33)
rahas- **(n.)** 'solitude'; acc. used as an adverb 'secretly' (24)
rākṣasa- **(m.)** 'demon' (36)
√*rāj* **(I** *rājati, -te***)** 'to shine' (33)
rājan- **(m.)** 'king' (29)
rājñī- **(f.)** 'queen' (13)
Rāma- **(m.)** Rāma, hero of the *Rāmāyaṇa* epic (8)
rucira- **(adj.)** 'shining, splendid' (33)
√*rudh* **(VII** *ruṇaddhi***)** 'to obstruct' (18)
√*ruh* **(I** *rohati***)** 'to go up, climb, ascend' (12)
rūpa- **(n.)** 'form; good form, beauty' (14)
rūpavat- **(adj.)** 'shapely, beautiful'

l

√*lakṣ* **(X** *lakṣayati***)** 'to notice' (21)
√*labh* **(I** *labhate***)** 'to take' (21)
√*likh* **(VI** *likhati***)** 'to write' (4)
√*lup* **(VI** *lumpati***)** 'to rob' (4)
loka- **(m.)** 'world' (14)
locana- **(n.)** 'eye' (33)

v

√*vac* **(II** *vakti***)** 'to speak' (19)
prati-√*vac* 'to reply'
vacana- **(n.)** 'word, speech' (–› √*vac*) (5)
vacas- **(n.)** 'speech, word' (–› √*vac*) (24)
√*vad* **(I** *vadati***)** 'to say, speak to' (+ acc.) (8)
prati-√*vad* 'to reply'
vana- **(n.)** 'forest' (5)
vapus- (adj.) 'beautiful; (n.) form; beauty' (24)
vara- (adj.) 'select, good'; (m.) 'choice, wish; boon (sth. granted as a gift or reward)' (14)
varīyas- 'better, dearer' (–›√*vṛ*/*vara-*) (35)
√*varṇ* **(X** *varṇayati***)** 'to colour; to describe, depict' (34)
varṇa- **(m.)** 'colour; caste' (34)
√*vas* **(I** *vasati***)** 'to live (in a place)' (8)
vasu- (adj.) 'good; excellent'; (n.) 'wealth, goods' (26)

√*vah* **(I** *vahati***)**	trans.: 'to carry, draw'; intrans.: 'to travel, drive (in a chariot)' (21)
vā **(indc.)**	'or' (postposed) (3)
vā… vā	'either… or' (postposed) (7)
vākya- **(n.)**	'speech; word' (17)
vāc- **(f.)**	'voice' (15)
vāri- **(n.)**	'water' (26)
vāsas- **(n.)**	'(piece of) clothing' (24)
vi- **(preverb)**	'apart, away, out' (10)
vikrama- **(m.)**	'walk, motion; way, manner' (36)
√*vid* **(II** *vetti***)**	'to know, recognise' (18)
√*vid* **(VI** *vindati***)**	'to find' (4)
-vid- **(ifc)**	'knowing, one who knows' (15)
vidyut- **(f.)**	'lightning' (15)
vinā **(indc.)**	'without' (+ instr., abl., acc.) (5)
√*vip* **(I** *vepate***)**	'to tremble' (21)
vi-priya- **(adj.)**	'unpleasant' (10)
√*viś* **(VI** *viśati***)**	'to enter' (4)
upa-√*viś*	'to sit down' (10)
pra-√*viś*	'to enter' (10)
viśva- **(pron. adj.)**	'all, every, entire; (with negation) any' (22)
vistīrṇa-	'spread out, great; strewn, scattered with' (–› √*stṝ*) (34)
vismaya- **(m.)**	'astonishment' (10)
vīra- **(m.)**	'man; hero' (16)
√*vṛ* **(V** *vṛṇoti***)**	'to cover, surround, restrain' (18)
√*vṛ* **(IX** *vṛṇāti***)**	'to choose' (18)
vṛkṣa- **(m.)**	'tree' (5)
√*vṛt* **(I** *vartate***)**	'to turn; go on, proceed, advance; to be' (21)
√*vṛdh* **(I** *vardhati, -te***)**	'to grow' (7)
√*vṛṣ* **(I** *varṣati***, *-te*)**	'to rain' (36)
veda- **(m.)**	'knowledge' (5)
vedavid- **(adj.)**	'knowing/knowledgeable in the Vedas, one who knows the Vedas' (15)
vyāghra- **(m.)**	'tiger' (5)

ś

√*śaṃs* **(I** *śaṃsati***)**	'to praise; recite; say' (30)
√*śak* **(V** *śaknoti***)**	'to be strong; to be able to (+ inf.)' (18)
śata- **(n.)**	'hundred' (37)

śatru- **(m.)**	'enemy' (26)
śara- **(m.)**	'arrow' (12)
śarīra- **(n.)**	'body' (19)
śaśin- **(m.)**	'moon' (lit. 'having a rabbit') (in several Asian countries, there is a rabbit in the moon, not a man) (29)
śastra- **(n.)**	'weapon' (31)
√*śās* **(II** *śāsti***; I** *śāsati***,** *-te***)**	'to order, instruct' (31)
śāstra- **(n.)**	'teaching, (good) advice; (esp. religious) treatise' (31)
śiras- **(n.)**	'head, top, peak' (24)
śiṣya- **(m.)**	'student' (31)
√*śī* **(II** *śete***; I** *śayate***,** *-ti***)**	'to lie, lie down' (39)
śīghra- **(adj.)**	'fast, quick' (14)
√*śuc* **(I** *śocati***)**	'to mourn' (7)
√*śubh* **(I** *śobhati, -te***, VI** *śumbhati***)**	'to decorate'; mid.: 'to make oneself beautiful; be beautiful' (17, 21)
śūra-	(adj.) 'bold, mighty'; (m.) 'hero' (6)
śoka- **(m.)**	'grief' (17)
śobhana- **(adj.)**	'beautiful, magnificent' (17)
śrī- **(f.)**	'beauty, wealth; Śrī (goddess of beauty and wealth)' (13)
√*śru* **(V** *śṛṇoti***)**	'to listen, hear' (19)
śruta-	'having been heard': *ta*-ptc. of √*śru* 'to listen, hear' (8)
śreyas-	'better, superior' (35)
śreṣṭha-	'best; excellent' (31)
śloka- **(m.)**	'sound; fame; verse' (6)
śvaḥ **(indc.)**	'tomorrow' (21)

ṣ

ṣaṣ- **(num.)**	'six' (37)

s

sa- **(prefix)**	'together with' (see note in 15)
saḥ	–› *tad-*
sakhī- **(f.)**	'(female) friend' (13)
sat-, sant-	pres. act. ptc. of √*as*; (adj.) 'true'
satya-	(adj.) 'true'; (n.) 'truth' (36)
√*sad* **(I irreg.** *sīdati***)**	'to sit, sit down' (*ta*-ptc. *sanna-* –› 34*)* (8)
pra-√*sad*	'to be pleased' (10)
sadā **(indc.)**	'always' (5)
sanna-	–› √*sad*

sapta- **(num.)**	'seven' (37)
sam- **(preverb)**	'with, together, along' (10)
sama- **(adj.)**	'same as, like' (14)
samīpa-	(adj.) 'near'; (n.) 'vicinity' (16)
samīpe	'in the vicinity of, near' (+ gen.) (16)
samudra- **(m.)**	'ocean' (16)
sarva- **(pron. adj.)**	'all, every, entire'; (with negation) 'any' (6; 22)
saha **(indc.)**	'with' (postposed, + instr.) (5)
sahasra- **(n.)**	'thousand' (37)
sādhu- **(adj.)**	'good' (26)
siṃha- **(m.)**	'lion' (5)
Sītā- **(f.)**	Sītā, Rāma's wife (9)
sīda-	pres. stem of √*sad*
su- **(prefix)**	'good; very' (14)
sukha-	(adj.) 'happy'; (n.) 'pleasure, happiness' (6)
sundara-, **(f.)** *sundarī* **(adj.)**	'beautiful' (13)
sumanas- **(adj.)**	'good-hearted, benevolent' (24)
sura- **(m.)**	'god' (36)
suhṛd-	(adj.) 'good-hearted, kind'; (m.) 'friend' (15)
sūrya- **(m.)**	'sun' (14)
√*sṛ* **(I** *sarati, -te***)**	'to flow' (28)
√*sṛj* **(VI** *sṛjati***)**	'to release, let go; to create' (33)
senā- **(f.)**	'army' (9)
√*sev* **(I** *sevate*, *-ti***)**	'to attend, frequent (a place); to serve' (36)
skandha- **(m.)**	'shoulder (of a person); trunk (of a tree); branch/division (of an army)' (36)
√*stabh/stambh* **(IX** *stabhnāti***)**	'to prop up; fix' (28)
stambha- **(m.)**	'pillar, column' (28)
√*stu* **(II** *stauti***)**	'to praise' (19)
√*stṝ* **(IX** *stṛṇāti, stṛṇīte***)**	'to strew, spread' (past ptc. *stīrṇa-*) (34)
strī- **(f.)**	'woman' (13)
-stha-	(ifc.) 'standing'
√*sthā* **(I irreg.** *tiṣṭhati***)**	'to stand' (7)
sthāpaya-	caus of √*sthā*
sthita-	*ta*-ptc. of √*sthā* 'to stand': 'standing' (8)
√*snā* **(II** *snāti*, **IV** *snāyati, -te***)**	'to bathe' (31)
√*snih* **(IV** *snihyati***)**	'to be attached to, feel affection for, love' (+ loc.) (4)

sneha- **(m.)**	'love, affection' (17)
√*spṛś* **(VI** *spṛśati***)**	'to touch' (27)
√*smi* **(I** *smayate, -ti***)**	'to smile' (17)
√*smṛ* **(I** *smarati***)**	'to remember' (4)
vi-√*smṛ* **(I** *vismarati***)**	'to forget' (10)
syā-	pres. pot. stem of √*as*
sva- **(pron. adj.)**	'one's own' (*my own, your own* etc.) (used also as prefix) (22)
svaka- **(adj.)**	'one's own' (22)
svajana- **(m.)**	'one's own people' (31)
√*svap* **(II** *svapiti***, I** *svapati***)**	'to sleep' (7, 19)
svalpa- **(adj.)**	'small' (16)
svasṛ- **(f.)**	'sister' (29)
sveda- **(m.)**	'sweat' (30)

h

haṃsa- **(m.)**	'goose' or 'swan' (12)
hata-	'having been killed; dead': *ta*-ptc. of √*han* (8)
√*han* **(II** *hanti***)**	'to kill' (19)
-han- **(ifc)**	'killing, one who kills' (29)
havis- **(n.)**	'oblation, burnt offering' (24)
√*has* **(I** *hasati***)**	'to laugh' (27)
hasta- **(m.)**	'hand' (29)
hastin- **(m.)**	'elephant' (29)
hi **(indc.)**	'indeed, surely' (emphatic particle) (6)
hita-	*ta*-ptc. of √*dhā*
hima- **(m.)**	'snow' (25)
himavat-	(adj.) 'snowy, frosty'; (m.) 'the Himalayas' (25)
√*hu* **(III** *juhoti***)**	'to pour; sacrifice to (+acc.)' (18)
√*hṛ* **(I** *harati***)**	'to take' (4)
hṛd- **(n.)**	'heart' (15)
hṛdaya- **(n.)**	'heart' (15)
√*hṛṣ* **(IV** *hṛṣyati***)**	'to be excited, happy' (4)
hetoḥ **(indc.)**	'for the sake of' (+ gen.) (12)

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√*yuj*, note on 298